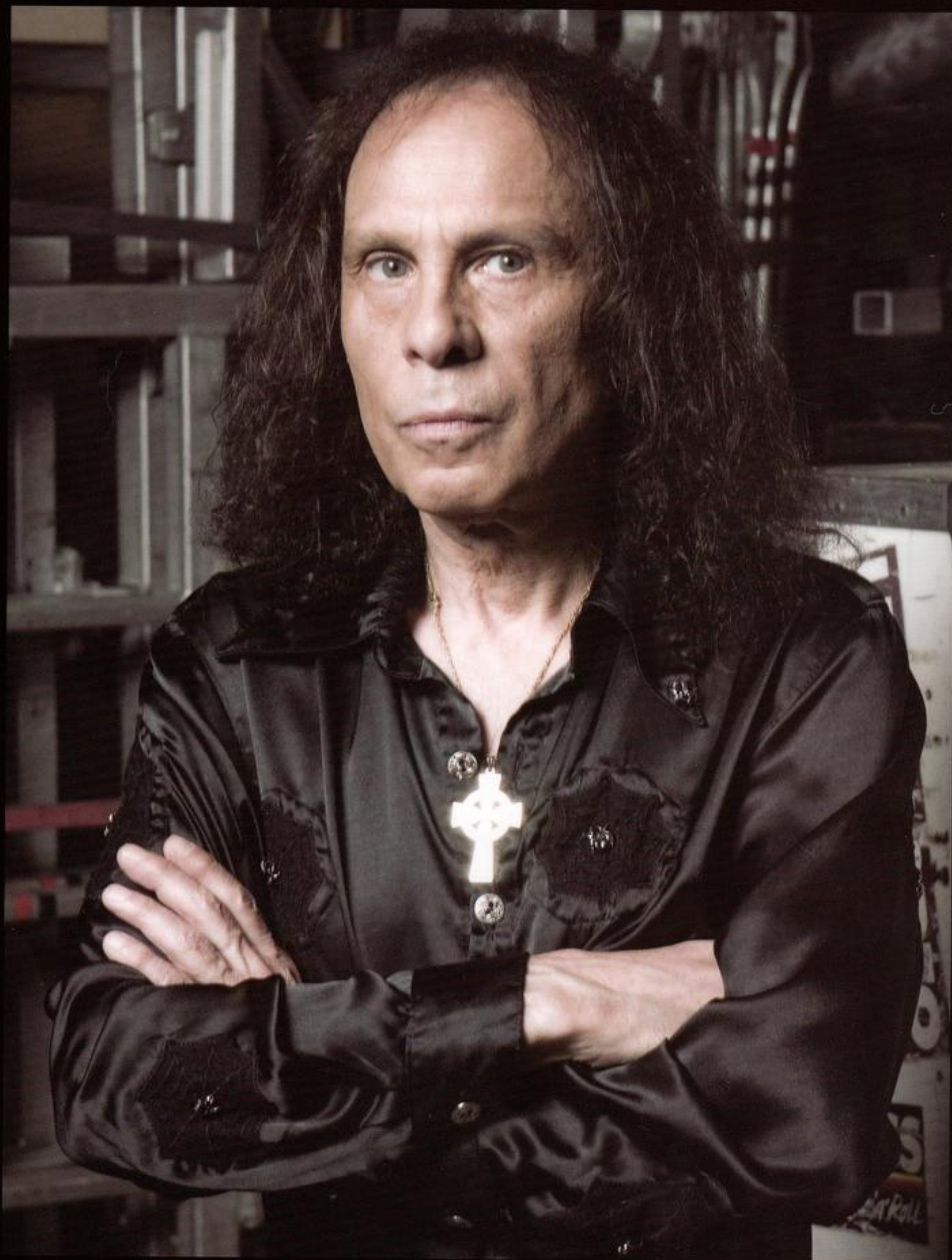
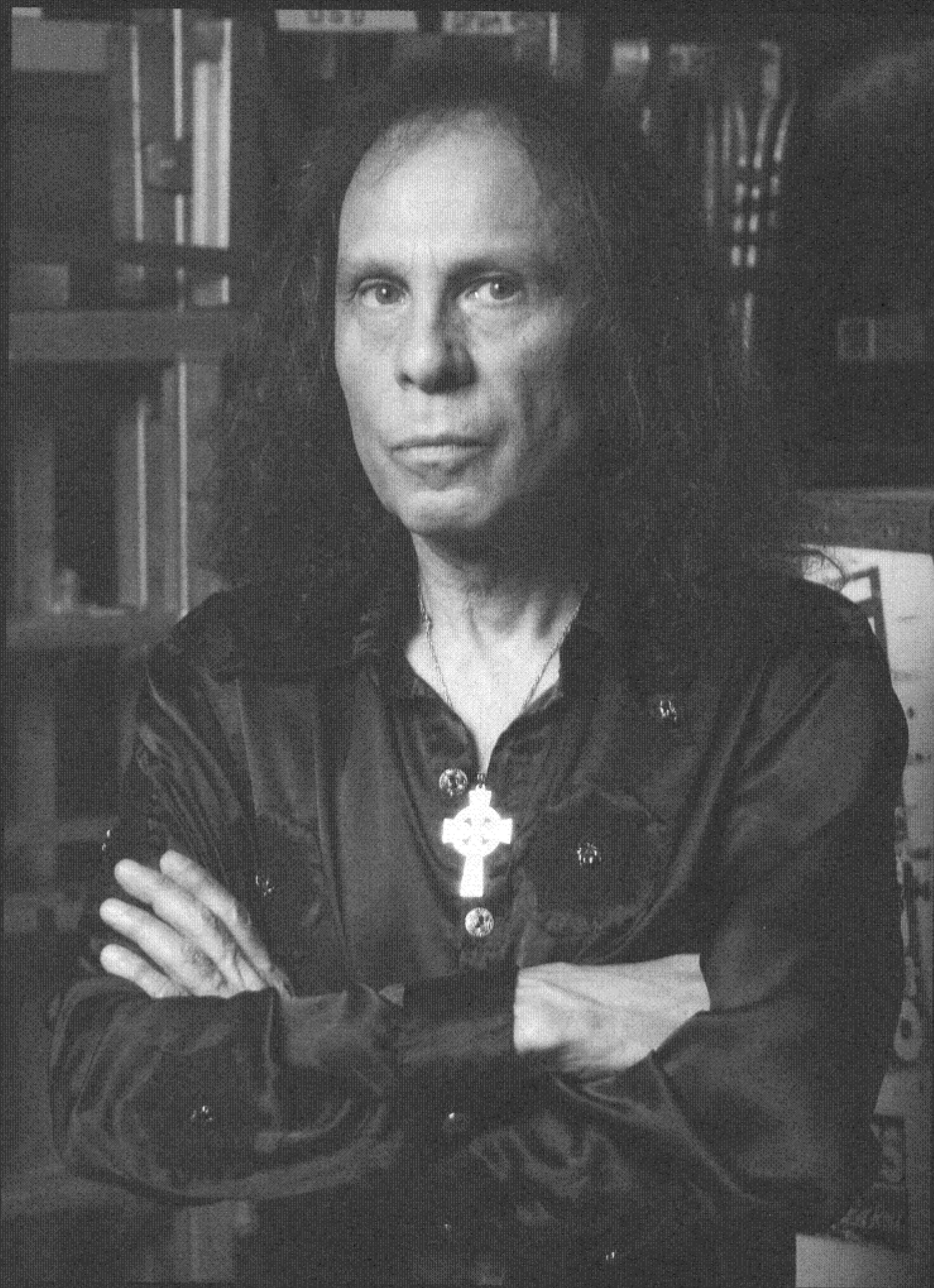


Best of Ronnie James Dio



**PLAY IT
LIKE IT IS**
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

Best of Ronnie James Dio



This book was approved by Ronnie James Dio

All photos by Gene Kirkland Photography, www.genekirklandphotography.com

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A black and white photograph of Ronnie James Dio sitting in a large, ornate, patterned armchair. He is leaning forward with his arms crossed, looking directly at the camera with a serious expression. He has long, dark hair and is wearing a dark, long-sleeved shirt. The background is dark and out of focus, showing some shelves and a lamp.

Foreword

Ronnie James Dio.

The greatest heavy metal vocalist of all time.

My obsession with Dio's music is well documented.

What is it that makes him so kick-ass?

His soaring melodies?

His powerful theatricality?

His passionate fire?

Or is it the Biblical force with which he launches his ferocious emotional attack...operatic in its scope and provocation?

It is, of course, all of the above.

Long live metal...and long live Ronnie James Dio!

—Jack Black



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DON'T TALK TO STRANGERS

Words and Music by
Ronnie James Dio

Intro
Slow Rock ♩ = 60

*Dm7(no3rd) B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Whispered: Don't talk to strang -

Gtr. 1 (12-str. acous.)

Riff A **End Riff A**

mp
let ring throughout

TAB

0	2	1	0	2	1	0	0	3	1	0	3	0	1	1	3	0	1	2	0	1	3	0	2	1	0	2	1	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

ers. Hmm, _ hmm, _ hmm, _

Chorus

Gtr. 1: w/ Riff A (5 times)
Dm7(no3rd)

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't talk to strang - ers, 'cause they're on - ly there _ to do you _ harm. _

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't write in star - light, 'cause the words may come out _ real.

B♭sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't hide in door - ways, you may find the key _ that o - pens up your soul.

Riff A1

Gtr. 2 (elec.)

mp
w/ clean tone
let ring throughout

End Riff A1

0	7	5	5	7	5	0	1	3	1	3	0	1	3	1	1	0	7	5	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 2: w/ Riff A1 (2 1/2 times)

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't go to heav - en, 'cause it's real - ly on - ly hell.

Gtr. 3 (elec.)

mp
w/ clean tone & slide

3/5

Gtr. 3 tacet

B \flat sus2/D Fsus2 C/E F5 Dm7(no3rd)

Don't smell the flow - ers, they're an e - vil drug to make you lose your mind.

B \flat sus2/D N.C.

Don't dream of wom - en, 'cause they'll on - ly bring you

Gtr. 1

0 2 1 0 2 1 0 0 3 1 0 3 1 0 1 3

Interlude

Double time

Gtr. 1 tacet
D5

B \flat /D

down.

*Gtr. 4 (elec.)

Rhy. Fig. 1 End Rhy. Fig. 1

f P.M. throughout
w/ dist.

2 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 3 0 0 3 0 0 0

*Doubled throughout

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

D5 B \flat /D D5 B \flat /D

D5 B \flat /D

1. Hey,

Verse
D5

you, you know — me, you've touched

*Gtr. 3 Rhy. Fig. 2

w/ dist.

10 10 (10) 10 10 (10)

*w/o slide

Gtr. 4 Rhy. Fig. 2A

10 10 10 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dsus4

D5

me, I'm — real. —

End Rhy. Fig. 2

10 10 (10) 10 10 10 10

8 8 (8) 8 8 8 8

End Rhy. Fig. 2A

8 8 8 10 10 10 10 8

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A

D(b5)

Dsus4

I'm for - ev - er the one — that lets — you

Half-time feel

End half-time feel

D5 Bb5 C5

look and see _____ and feel _____ me. _____ I'm

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

D5 Bb/D D5 Bb/D

dan - ger, _____ I'm the strang - er. _____

Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)

D5 D(b5)

And I, I'm dark - ness, I'm an -

Dsus4 D5

- ger, I'm pain. _____ I, _____ I'm a mas -

D(b5) Dsus4 D5

- ter, the e - vil song _____ you sing in - side _____ your

Half-time feel

End half-time feel

Gtr. 3 tacet Bb5 C5 Bb5 C5

brain. _____ Drive you in - sane. _____ Don't

Gtr. 4

D5 C5 D5 F5 D5 C5

talk. Don't let 'em in - side your

let ring -----

Fret numbers: 12 12 10 12 15 12 10 10 8 8 8 8 10 10 8 8

D5 C5 D5 F5 D5 C5 Bb5 A5

mind, _____ yeah. _____ Run a - way, run a - way,

Fret numbers: 12 12 10 12 15 12 10 10 8 8 7 7 7 7 5 5

Guitar Solo

D5 Bb5 C5 D5

girl. _____

Gtr. 5 (elec.) w/ dist.

Gtr. 4 Rhy. Fig. 3 End Rhy. Fig. 3

Fret numbers: 13 13 13 (13) 10 12 10 12 8 8 10 12 10 10

loco

D5

Bb5

C5

D5

P.M. - - - - -

P.M. - 4

P.M.

Bb5

P.M. 00 005 010 020 030 040 050 060 070 080 090 100 110 120 130 140 150 160 170 180 190 200 210 220 230 240

C5

D5

Bb5

Gtr. 5

Gtr. 4 Rhy. Fig. 4

C5

D5

8va

End Rhy. Fig. 4

Gtr. 4: w/ Rhy. Fig. 4 (3 times)

Bb5

8va

C5 8va-----

D5

loco

Bb5

No, _____ no. _____ Don't

C5 D5

let them _ in _ your life. _____

P.M.----- P.M.----- P.M.-----

Bb5 C5

Pro - tect your _ soul! _

P.M.---- P.M.-- P.M.-- P.M.-- P.M.-- grad. bend

Half-time feel

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Bb5

D5

C5 D5

P.M. -----

steady gliss.

Bb5 C5 D5

grad. bend

P.S.

Outro-Chorus

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtr. 5 tacet

D5

Bb5

C5

D5

Don't dance in dark - ness, you may stum - ble and ___ you're sure to fall. ___

Bb5

C5

D5



HEAVEN AND HELL

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow $\text{♩} = 90$

E5 F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5

Rhy. Fig. 1

*Gtr. 1 (elec.)

f w/ dist. let ring ----- P.M. - - - - - let ring ----- P.M. - - - - -

TAB 9 11 12 (12) 5 0 2 2 2 0 0 7 9 11 12 (12) 14 12 11 9 0 0

*Doubled throughout

F#5 G5 C5 D E5 F#5 G5 A5 G5 F#5 E5 N.C.

End Rhy. Fig. 1

P.M. - - - - - P.M. - - - - - let ring -----

9 11 12 (12) 5 0 2 2 2 0 0 9 11 12 14 12 11 9 (9) 5 7 5 7

Verse

Gtr. 1 tacet

***E5

1. Sing me a song, — you're a sing - er. —

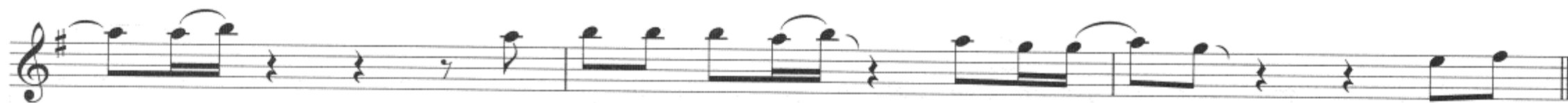
**

7 0

**Gradually lower vol. knob to 0.

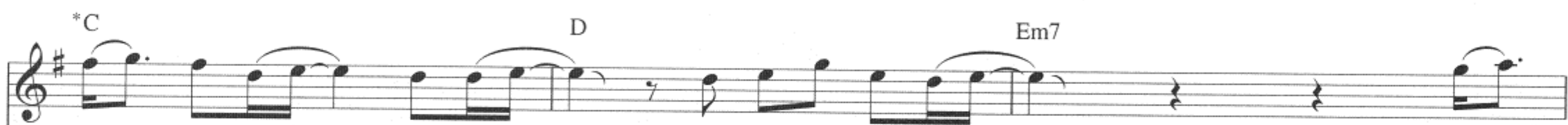
***Chord symbol implied by bass.

Do me a wrong, — you're a bring - er of e - vil. The dev - il is nev - er a mak -

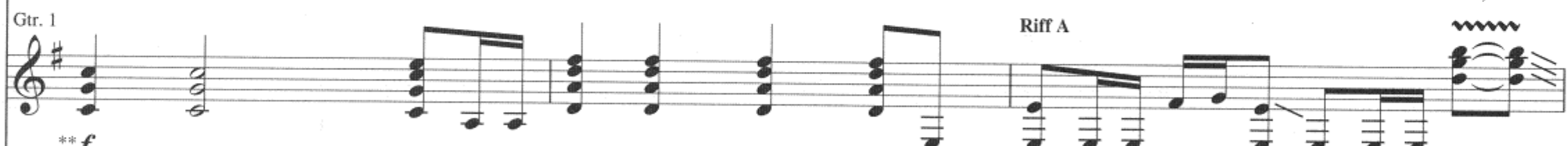


er. — The less that you give, — you're a tak - er. So it's

Chorus



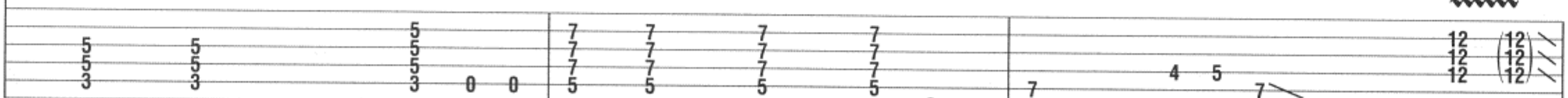
on — and on — and on, — it's heav - en and hell. — Oh, —



P.M. ---|

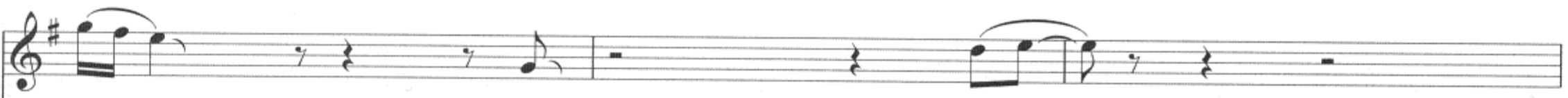
P.M. -----|

P.M. -----|



*Chord symbols reflect implied harmony.

**Full vol.



well. — Yeah. Mmm. —



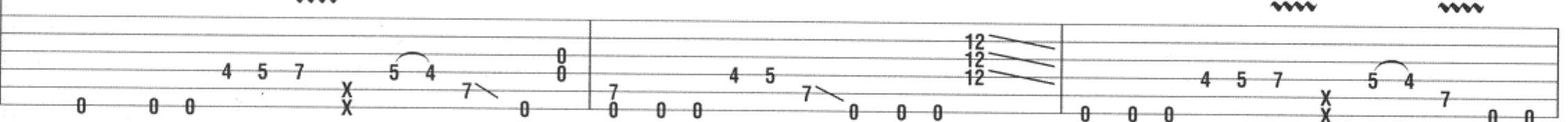
P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. ---|



Verse

Gtr. 1 tacet

*** Em

E5

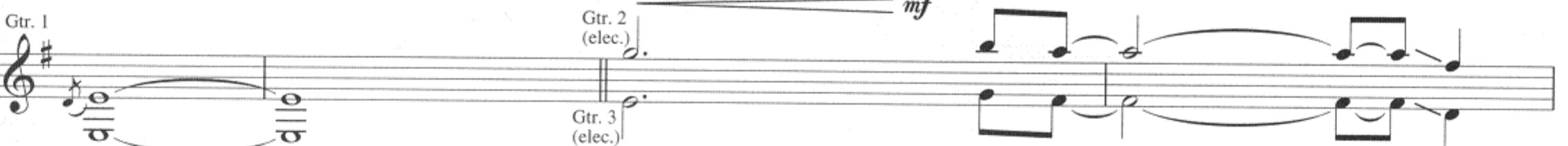
G/E F#m/E

D/E



2. The lov - er of life's — not a sin - ner. — The

w/ clean tone & e-bow



Gtr. 2 (elec.)

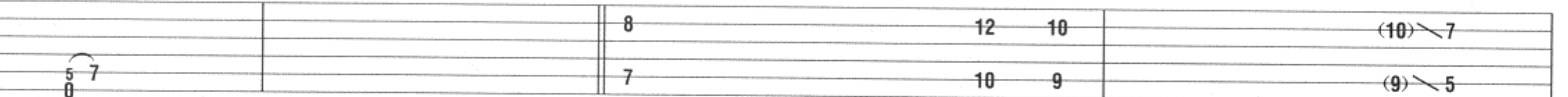
Gtr. 3 (elec.)

divisi

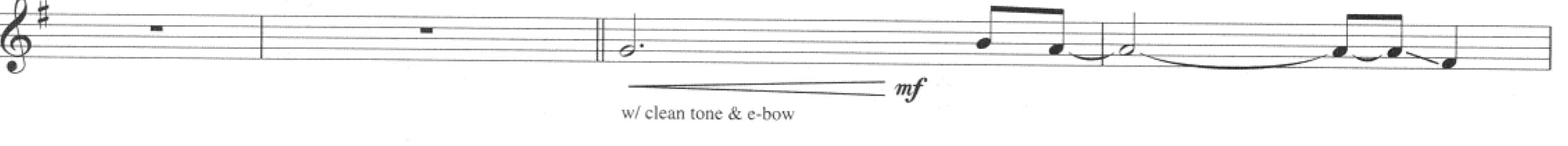
w/ clean tone & e-bow

mf

mf

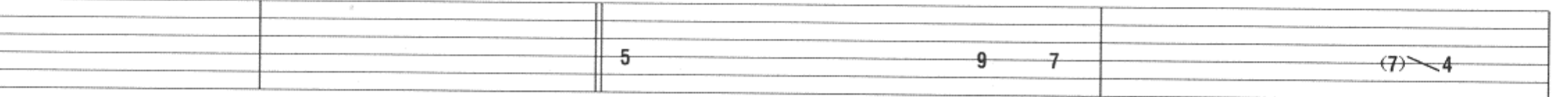


Gtr. 4 (elec.)



w/ clean tone & e-bow

mf



***Bass plays E, next 8 meas.

Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just a be - gin - ner. The clos - er you get to the mean -

D/E Em G/E F#m/E Asus4/E D/E

- ing, the soon - er you know that you're dream - ing. So it's

Chorus
Gtrs. 2, 3 & 4 tacet
C5 D5 C5

on and on and on. Whoa, it's on and on and on.

Gtr. 5 (elec.)
mf w/ dist.

D5 C5 D5

It goes on — and on — and on, — heav - en and hell. —

1 1/2 1/2

(7) 9 (9) 7 7 (7) 5 3 3 3 5 7 5 7 7 7/9 7 7/9 9

P.M. --- P.M. ---

7 7 7 7 5 5 5 5 0 0 5 5 5 5 5 5 5 5 0 0

Gr. 1: w/ Rhy. Fig. 1 E5 F#5 G5 C5 D E5 F#5 G5

I — can tell. —

Gr. 5

1 1/2

(9) 9 9 7 9 8 7 5 7 9 7 8 7 5 4 5 7 5 4 7 4

A5 G5 F#5 E5 F#5 G5 C5 D

Fool, — fool. —

1 1/2 1 1/2 1 1/2 1 1/2

5 4 7 5 9 7 9 9 7 9 (9) 7 9 7 9 (9) 7 9 7 5 4 5 7 5 4

Bridge

Gtr. 5 tacet
Am(add9)

E5

F#5 G5

A5 G5 F#5 E5

G5

Oh. _____

(Ah. _____)

Gtr. 5

Gtr. 1

let ring -----

P.M. - -

D5

F/A

*C/G

Oo. _____

Ah. _____

Gtr. 1

let ring -----

P.M. - -

P.M. - -

P.M. - -

*Bass plays G.

*G/B

D

A5

Yeah, yeah. _____

Ah.) _____

let ring ----- P.M. ----- let ring ----- P.M. -----

*Bass plays B.

Interlude

Gtr. 1: w/ Riff A (2 times)

Em7

Verse

Gtr. 1: w/ Riff A (2 1/2 times)

Em7

3. Well, if it seems to be real, — it's il - lu - sion. — For ev - 'ry

mo - ment of truth, — there's con - fu - sion in life. Love can be seen — as the an -

- swer, but no - bod - y bleeds — for the danc - er. And it's

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

C5 D5 E5

on ___ and on, ___ on ___ and on ___ and on ___ and on ___ and on ___ and on ___

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. 1

P.M.

7 7 7 7 9 7 5 5 0 0

Guitar Solo
Em

___ and on ___ and on ___ and on ___ and on. ___

*w/ delay grad. release 1/2 1/4

(14) 2 (2) 0

*Delay set for quarter-note regeneration w/ 6 repeats.

** w/ heavy reverb let ring *f*

grad. release 1/2

12 12 11 (11)

**Vol. swell

12 14 12 14 14 14 12 14 14 14 12 12 14 12 15 14 12 15 14 12 15 12 12

E5 G5 Am(add9) D

(Ah. _____)

Gtr. 5

15 12 12 15 15 0 15 12 14 15 17 15 14 12 12 12 12 15 17

Gtr. 1

let ring ----- P.M. --- P.M. ---

9 7 0 0 0 7 5 0 5 7 0 5 7 7 7 7 7 7 0 0

F/A *C/G

Ah.) _____

17 15 17 17 15 14 15 14 17 15 17 17 17 (17) 12 12 0

let ring ----- P.M. --- P.M. ---

5 7 5 7 0 0 5 5 5 5 5 0 0

*Bass plays G.

Interlude

Fast ♩ = 205

E5

E5

Guitar Solo
E5

Pitch: B

D

8va

G D

8va

loco

E5 D

G D

8va

They

Bridge

E5

Gtr. 5 tacet

D



8va-7



1

(17)



Rhy. Fig. 2



P.M. -----



7 0

7 0

7 0

7 0

9 0

9 0

9 0

9 0

9 0

9 0

9 0

9 0

G5

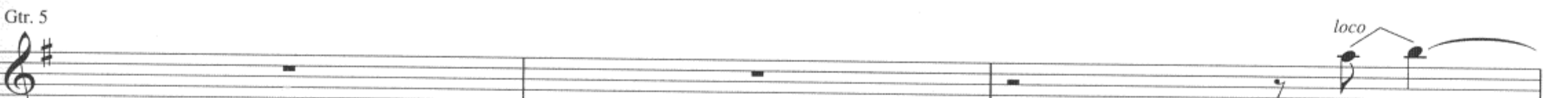


P.M. -----



D

E5



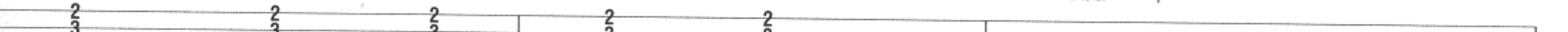
loco

14



End Rhy. Fig. 2 Rhy. Fig. 3

P.M. -----



3 2

7 0

7 0

9 0

9 0

9 0

9 0

D

Oh, well. And they'll

End Rhy. Fig. 3

P.M. -----

Gtr. 5 tacet
Gtr. 1: w/ Rhy. Fig. 2
E5

D

tell you black is real - ly white. The moon is just the sun at night. And

G5 D

when you walk in gold - en halls you get to keep the gold

Gtr. 5

Gtr. 1: w/ Rhy. Fig. 3
E5

that falls. It's heav - en and hell. Oh, no,

1 1/2

D

no. ____ Fool, _ fool. ____

D G5

You got ____ to bleed _ for the danc - er. ____

D E5

Fool, _ fool. ____

D G5

Look _ for the an - swer. _

D

First system of musical notation. The top staff is a vocal line with lyrics "Fool, —" and "fool, —". The second staff is a guitar solo in treble clef. The bottom staff shows fret numbers: (12) 9 10 12 14 12 14 | 12 14 12 15 | 12 15 12 14 14 12 14 14.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1 7/8 times)

E5

D

Second system of musical notation. The top staff is a vocal line with lyrics "fool. —". The second staff is a guitar solo in treble clef. The bottom staff shows fret numbers: 14 12 15 14 15 15 17 15 17 15 14 | 17 14 15 17 14 15 17 19 17 15 17 17 15 17 15.

G5

Third system of musical notation. The top staff is a guitar solo in treble clef. The bottom staff shows fret numbers: 14 17 17 14 15 17 15 17 17 | 15 17 16 14 12 14 12 12 15 15.

D

Fourth system of musical notation. The top staff is a guitar solo in treble clef. The bottom staff shows fret numbers: (15) 12 14 14 (14) 12 14 14 | (14) 12 14 14 (14) 12 10 12.

E5

Fifth system of musical notation. The top staff is a guitar solo in treble clef. The bottom staff shows fret numbers: 12 10 12 12 14 12 10 12 10 12 12 14 12 10 | 12 10 12 12 14 12 10 12 10 12 14 12 14.

The first system of the musical score for 'The Little Boat' consists of a treble clef staff and a guitar fretboard diagram. The treble staff is in G major (one sharp) and contains a melody of eighth and sixteenth notes with various phrasing slurs. A 'D' time signature is placed above the staff. The guitar fretboard diagram below shows the corresponding fret numbers for the left hand, with slurs indicating fingerings for the melody.

Free time
E5

Gtr. 5

Gtr. 1

P.M. -----

Outro
Slowly ♩. = 62
 Gtrs. 1 & 5 tacet

29

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Riff B

Am(add9) F#m7(add11) Em

End Riff B

Gtr. 7: w/ Riff B (till fade) F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Gtr. 6

Am(add9) F#m7(add11) Em

Begin fade

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

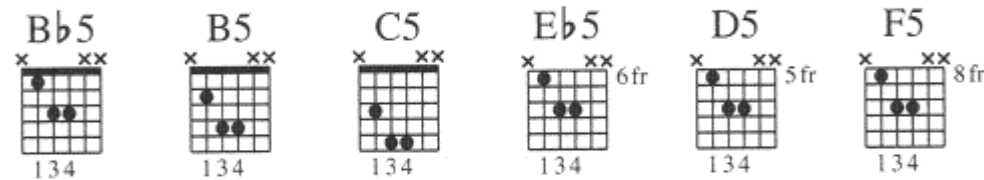
Am(add9) F#m7(add11) Em

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em *Fade out*

HOLY DIVER

Words and Music by
Ronnie James Dio



Intro

Moderately slow Rock ♩ = 96

1:20 (Wind & kybds.) * Gtrs. 1 & 2 (dist.)

C5 D5 Eb5 C5 D5 Eb5 Bb5 C5 D5 Eb5 Bb5

f P.M. - P.M. - P.M. - P.M. -

w/ dist.

TAB

* Composite arrangement

Gtr. 3: w/ Fill 1

C5 Bb5 C5

D5 Eb5 C5

D5 Eb5 Bb5 C5

D5 Eb5 Bb5

Mm, mm, _ mm. _ Yeah, _ yeah. _

P.M. - P.M. - P.M. - P.M. -

TAB

Verse

C5 Bb5 Ab5

Bb5 C5

Ab5

1. Ho - ly di - ver, you've been down too long in the mid-night sea.

Gtr. 2

Gtr. 1 divisi *

P.M. -

TAB

* Gtr. 2 to left of slash in tab.

Fill 1
Gtr. 3 (dist.)

f

P.S.
steady gliss.

TAB

C5 Bb5 Ab5 C5

Oh, what's be - com - ing of me? _ Ride the ti - ger. You could

Gtrs. 1 & 2

P.M. - - - - -

Ab5 C5 Bb5

see his stripes but you know he's clean. Oh, don't you see _ what I mean? _

Gtr. 2

Gtrs. 1 & 2

P.M. - - - - -

Gtr. 1 *divisi*

P.M. - - - - -

C5 Ab5 Interlude C5 D5 Eb5

_ Got-ta get a - way, _ ho - ly di - ver, _

let ring - - - - -

P.M. - - P.M. - -

C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5

yeah. _ 2. Got

P.M. - - P.M. - - P.M. - - P.M. - -

Verse

2nd time, Gtr. 3: w/ Fill 2
C5

shin - y dia - monds like the eyes of a cat in the black and blue.
4. Ho - ly di - ver, you've been down too long in the mid - night sea.

Rhy. Fig. 1

Gtr. 2

Gtr. 1 divisi

C5 Bb5 Ab5 Bb5 C5

Some - thing is com - ing for you. Look out! Race for the morn - ing. You can
Oh, what's be - com - ing of me? No! No! Ride the ti - ger. You could

Gtrs. 1 & 2

P.M. - - - - -

Ab5 C5 Bb5

hide in the sun till you see the light. _ Oh, we will pray _ it's al - right. _
see his stripes but you know he's clean. Oh, don't you see _ what I mean? _

* End Rhy. Fig. 1

Gtr. 2

Gtrs. 1 & 2

P.M. - - - - -

Gtr. 1 divisi

* Refers to both gtrs.

Fill 2
Gtr. 3

C5

Ab5

To Coda 

Bb5

B5

Gtr. 1

(cont. in notation)

Got-ta get a - way, _____ get a - way, _____

Gtr. 2

(1st time, Gtr. 1 cont. in slashes)

let ring -----



Bridge

C5

Bb5

Ab5

Bb5 C5

Bb5

G5

Bb5

Be-tween the vel - vet lies _____ there's a truth that's hard as steel, _____ yeah. _____

Gtrs. 1 & 2



C5

Bb5

Ab5

Bb5 C5

Bb5

Ab5

The vi - sion nev - er _ dies. _____ Life's a nev - er end - ing wheel. _____ Stay!



Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

C5

Ab5

C5

Bb5

3. Ho - ly di - ver, _____ you're the star of the mas - quer - ade. _ No need to look so a -

Ab5 Bb5 C5 Ab5

fraid. _____ Jump, jump... Jump from the ti - ger. You could feel his heart but you know he's mean.



C5

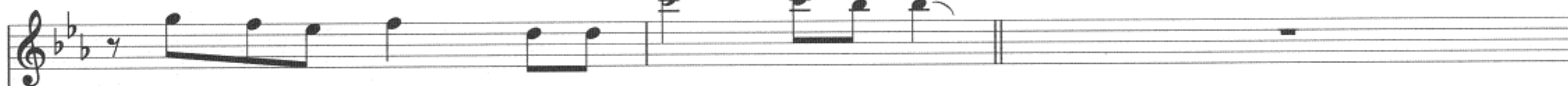
Bb5

Ab5

Guitar Solo

Bb5 C5

Gtrs. 1 & 2



Some light can nev - er be seen. _____ Yeah!

Gtrs. 1 & 2

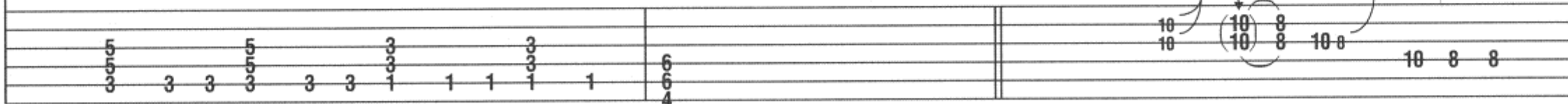
Gtr. 3



P.M. - - - - -

(cont. in slashes)

P.M.



Eb5 C5



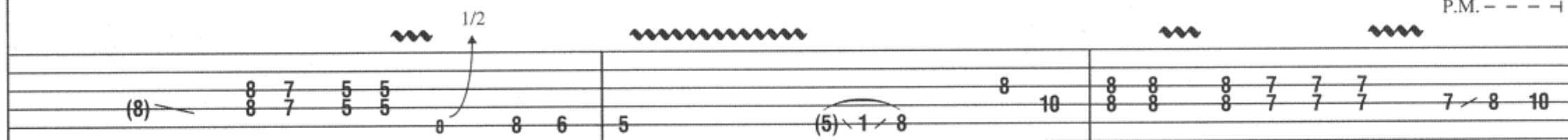
Eb5 C5



Eb5 D5



P.M. - - - - -



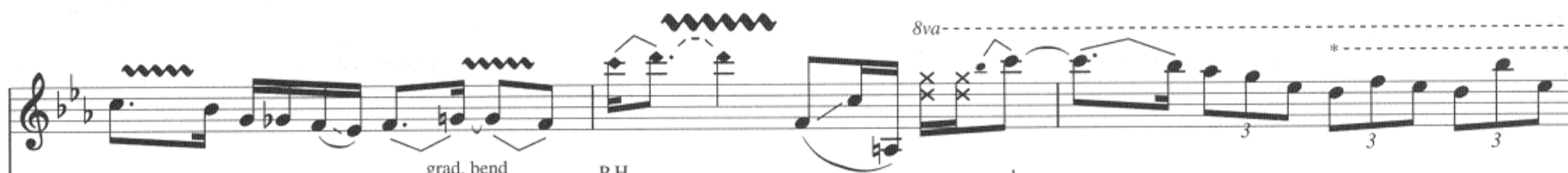
Bb5 C5



Eb5 C5



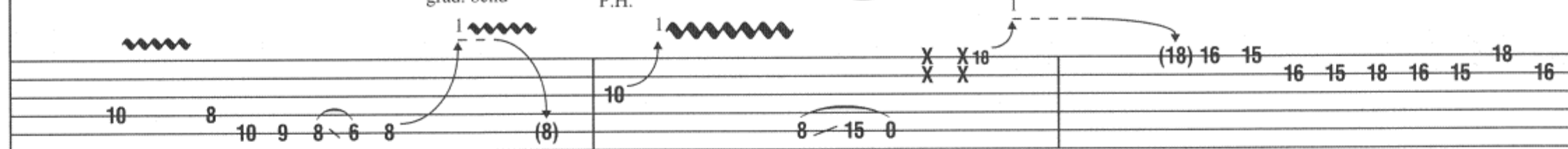
Bb5 C5



grad. bend

P.H.

8va



pitch: C

* Played ahead of the beat.

Eb5 C5



Eb5



F5



Bb5 C5



Eb5 C5



8va

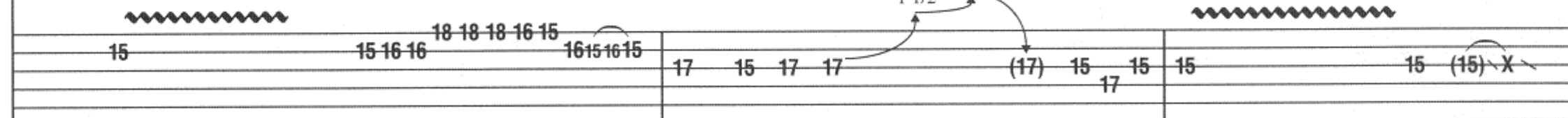
loco



grad. bend

1 1/2


3

steady gliss.

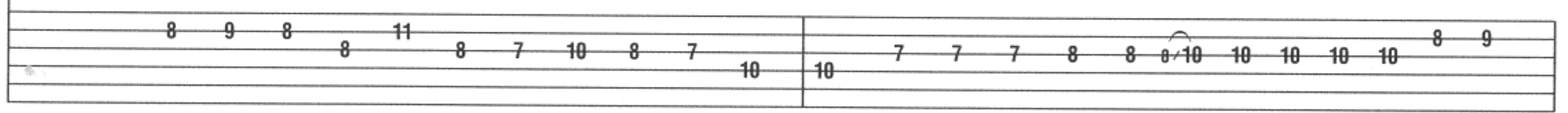


 Eb5 C5 Bb5 (cont. in notation)




 P.M. —————

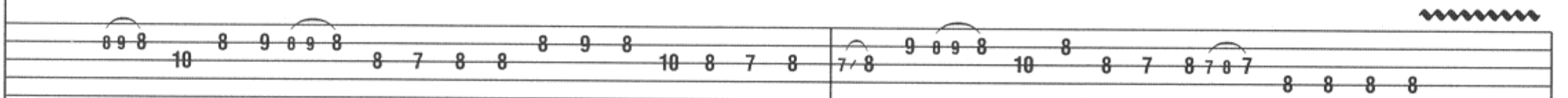


Ab5 Bb5

Gtr. 3



 15ma----- loco 15ma----- loco 15ma----- loco



pitch: C B C B B


Gtrs. 1 & 2



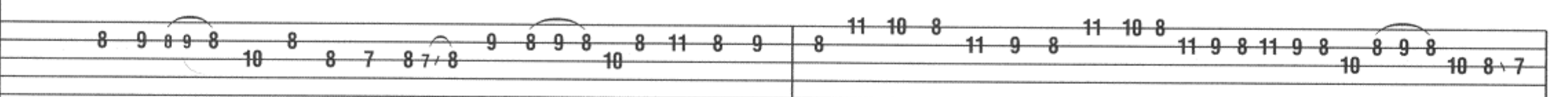
 P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — —




* Ab5/C ** Bb5/D Eb5 D5



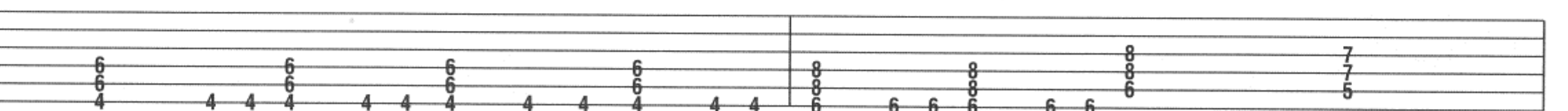
 15ma----- loco 15ma----- loco 15ma----- loco



pitch: C B B B C B



 P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — —



* Bass plays C. ** Bass plays D.

[illegible]

⊕ Coda

Bb5
 way. _____
 Got - ta get a - way, _____
 let ring - - - - -

The musical score for "Hallelujah" by Leonard Cohen is presented in three systems. The first system contains the vocal melody and guitar chords. The second system contains the piano accompaniment. The third system contains the guitar chords.

System 1: Vocal Melody and Guitar Chords

The vocal melody is written in treble clef with a key signature of two flats (Bb and Eb). The lyrics are: "way, _____ yeah. _____ Ho - ly div - er, sole sur-viv -".

The guitar chords are indicated above the staff:

- Bb5 (first measure)
- B5 (second measure)
- C5 (third measure, marked "Outro")
- D5 (fourth measure)
- Eb5 (fifth measure)
- C5 (sixth measure)
- Eb5 (seventh measure)
- Bb5 (eighth measure)

System 2: Piano Accompaniment

The piano accompaniment is written in treble clef with a key signature of two flats. It features a repeating rhythmic figure (Rhy. Fig. 2) starting in the fourth measure. The figure is marked "P.M. - -" (Piano Melody).

System 3: Guitar Chords

The guitar chords are indicated below the staff:

- Bb5 (first measure)
- B5 (second measure)
- C5 (third measure, marked "Outro")
- D5 (fourth measure)
- Eb5 (fifth measure)
- C5 (sixth measure)
- Eb5 (seventh measure)
- Bb5 (eighth measure)

C5 D5 Eb5 C5 Eb5 D5

- or, you're the one who's clean. _____ Ho - ly div -

End Rhy. Fig. 2

P.M. - - P.M. - - P.M. - - P.M. - -

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5

- er, Ho - ly di - ver. Yeah, the cat in the blue com-in' af - ter you, - ho - ly

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5

div - er. Whoa, ho - ly div - er. _____

C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5

Yeah, _____ al - right. - Get a - way, - get a - way, - get a - way. Ho - ly div -

Begin fade

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5

- er. Ho - ly div - er. Whoa, ho - ly div - er. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 * Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D

Hmm, hmm, _____ hmm. -

* Bass plays D.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)

C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

Repeat & fade

KING OF ROCK & ROLL

Words and Music by
Ronnie James Dio, Vinny Appice,
Jimmy Bain and Vivian Campbell

Intro Free time

Gtr. 1 (dist.)

He's the king of rock and roll!

mf

TAB

12 12 12 14 12 13 12 12 14 12 11 (11)

Moderately fast Rock ♩ = 160

Yeah!

(Drum fill) *Gtrs. 1 & 2 (dist.)

E5 D5 E5 D5 E5

Rhy. Fig. 1

f P.M. P.M.

*Composite arrangement

D5 E5 N.C. E5 D5 E5

P.M. P.M. P.M.

Alright! Yeah!

D5 E5 D5 E5 N.C. E5 D5 E5

End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

D5 E5 D5 E5 C5/G N.C. Right! E5

P.M. P.M. P.M. -----

Verse

3rd time, Gtr. 3 tacet

1. Hot night, sum - mer in the cit - y, just a - bout to smoke and burn. _
 2. Bad blood, ev - 'ry - bod - y knows it, but ev - 'ry - bod - y does - n't care. _
 3. Bad boy, al - ways on the cov - er, get - tin' the sto - ry told. _

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

*2nd & 3rd times, 1st note of measure is tied low E (6th string, open).

N.C. E5

No! Look out, he's e - vil but he's pret - ty. And,
 He's got the on - ly way to show it, they
 Fast, fast. One way or an - oth - er 'cause he'll

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

G5 D/F# G5 C5

oh, he's gon - na twist and turn. _ He's got the mid -
 want to see it ev - 'ry - where. _ He's got to give _
 nev - er, nev - er, nev - er, nev - er, nev - er get old. He makes a spe -

Rhy. Fig. 2

P.M. - -

D/C

C

- night mad - ness; he's got con - trol.
 - you fe - ver; he'll scratch your soul.
 - cial mag - ic and you've got con - trol.

D5 E5 D5 E5

He's the king of rock and roll.
 He's the king of rock and roll.

End Rhy. Fig. 2

P.M.

D5 E5 D5 E5 N.C. E5

P.M. P.M. P.M.

D5 E5 D5 E5 D5 E5 D5 E5

The king of rock and roll.

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. P.M. P.M.

D5 E5 D5 E5 D5 E5 N.C.

P.M. P.M. P.M. P.M. -----

(0) 0 9 7 9 9 0 9 7 9 9 0 9 7 9 9 2 3 5 5 7 4 7

D5 B5

Gtr. 3 (dist.)

f P.H.

*8va

8va

1/2

Pitch: F#

*Refers to harmonics only.

7 (7) 11 12 14 15 14 15 (14) 15 14 17

Gtrs. 1 & 2

P.M. -----

4 5 7 7 7 5 4 4 2

Guitar Solo

8va

F#5

loco

grad. bend

(17) 17 19 19

17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

*Both strings caught w/ ring finger.

(4) 4 4 4 4 2 2 2 2

D5 **A/C#**

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth notes with a five-finger pattern (5, 6) and a trill. The bottom staff is in bass clef and contains a series of eighth notes with a five-finger pattern (12, (12), 5) and a trill. A semi-harmonic technique is indicated with a dashed line and a '1' above it. The system concludes with a triplet of eighth notes.

F#5 **A5**

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth notes with a five-finger pattern (4, 2) and a trill. The bottom staff is in bass clef and contains a series of eighth notes with a five-finger pattern (4, 2) and a trill. A semi-harmonic technique is indicated with a dashed line and a '1' above it. The system concludes with a triplet of eighth notes.

A5/G#

The third system of the musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of eighth notes with a five-finger pattern (16, 14, 14, 15, 15) and a trill. The bottom staff is in bass clef and contains a series of eighth notes with a five-finger pattern (16, 14, 14, 15, 15) and a trill. A semi-harmonic technique is indicated with a dashed line and a '1' above it. The system concludes with a triplet of eighth notes.

A5/G

16 16 14 14 16 16

16 (16) 14 16 14 7 6 9

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3 3

F#5

7 6 9 (9) 4 (4) 2 4 6 5 15 17 14

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

3 3 3 3 3 3 3 3 3 3 4 4 2 2 4 4 2 2 4 4 11 11 9

B5 C5 D5 E5 D5 E5

17 14 17 14 17 14 17 16 14 16 14 16 (16) 0

(11) (11) 9 4 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 E5

'Cause he's the king of rock and roll. _

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 E5 D5 E5 D5 E5 D5 E5

King of rock and roll. _

D5 E5 D5 E5 D5 E5 D5 E5

Rock and roll. _

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. -4 P.M. -4

(0) 0 0 0 5 5 5 5 5 5 5 0

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E5 D5 E5 D5 E5

(Rock and roll.)

Gtr. 3

12 15 21 (14) 21 16 21 (16) 21 (14) 20 (13) 19 (12) 18 (11) 17 (10) 16 (9) 16

*Tap rapidly w/ edge of pick.

N.C. E5 D5 E5 D5 E5

Rock and roll. _____ Rock and roll. _____

*15ma

P.H. semi-harm. w/ bar Harm. w/ bar

15 13 12 13 12 14 12 14 12 11 2 2 (2) 12 (12) (12)

Pitch: G
*Refers to harmonic only.

-2 1/2

D5 E5 N.C. E5

Rock and roll. _

Gtr. 3

w/ bar - - -

15 (15) 12 15 12 12 15 12 12 15 12 12 15 12 15 12 15 12 14 (14) 12

1

1/2

-1

Gtrs. 1 & 2

P.M. P.M. - - - - -

0 7 7 5 7 7 2 3 5 5 7 4 5 4 7

D5 E5 D5 E5 D5/A E5/B D5/A

Rock and roll.)

grad. bend 1

hold bend w/ bar

P.H.

8va

1/2 1/2

2 2 12 14 14 (14) 15 15 (15) (15) (15) 9 (9)

P.M. P.M. P.M.

(7) 0 9 7 7 5 9 9 7 7 0 9 7 7 5 9 9 7 7 0 9 7 7 5 9 7 5

Freely

B5 C5 G5 D5 E5 N.C.

The king of rock and roll! Yeah!

8va

loco

P.H.

P.S. steady gliss.

(9) 9

3 3

(7 7 5) 4 4 2 5 5 12 7 9 9 10 5 7 7

THE LAST IN LINE

Words and Music by Ronnie James Dio,
Jimmy Bain and Vivian Campbell

Intro

Moderately slow Rock ♩ = 80

*Gtr. 1 (clean)

Am7 G/B C G/B Am7 G/B Am7 G/B

mp w/ fingers
let ring throughout

T	1	3	5	0	3	1	3	1	1	3
A	0	0	0	0	0	0	0	0	0	0
B	0	2	3	2	2	0	0	0	0	2

*Doubled throughout

C G/B G5 Am7 G/B C G/B

5	0	3	0	3	1	3	5	0	3	0	3
0	0	0	0	0	0	0	0	0	0	0	0
3	2	3	3	3	0	2	3	2	2	2	2

Am7 G/B Am7 G/B C G/B F#sus2

1	0	3	0	1	0	1	3	5	0	3	0	1	0	0	2	1
0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	2	0	0	0	0	2	3	2	3	2	3	2	3	2	3

Am7 G/B C G/B Am7 G/B Am7 G/B

We're a ship with-out — a storm, — a cold with-out — the warm, —

(1)	1	3	5	0	3	1	3	1	1	3
0	0	0	0	0	0	0	0	0	0	0
0	2	3	2	2	2	0	0	0	0	2

C G/B G5 Am7 G/B

light in - side the dark - ness that it needs, ____ yeah. ____ We're a

5 0 3 0 1 3
3 2 3 0 0 0
3 3 3 3 0 2

C G/B Am7 G/B Am7 G/B

laugh with - out ____ a tear, ____ the hope with - out ____ the fear. ____

5 0 3 0 1 3 1 0 3 0 1 3
3 2 2 2 0 0 2 0 0 0 0 2

C G/B Am7 G

We are com - in' ____

Interlude
Faster
Gtr. 1 tacet
A5 Dsus4 D

*Gtr. 2 (dist.)
f

5 3 1 0 8 8 8 7
3 2 0 0 7 7 7 7
3 3 3 3 5 5 5 5

*Doubled throughout

A5 Csus4 C A5 Dsus4 D A5 Csus4 C

**Home.

P.M. P.M. -----

6 6 6 5 8 8 8 7 6 6 6 5
5 5 5 5 7 7 7 7 5 5 5 5
5 5 5 5 5 5 5 5 5 5 5 5

**w/ echo repeats

A5 Dsus4 D A5 Csus4 C

P.M. P.M. -----

A5 Dsus4 D A5 N.C.

P.M. P.M. -----

Verse
A5

1. We're off to the witch; we may nev - er, nev - er, nev - er come home. _ But the
2. Two eyes from the east, it's the an - gel or _ the beast, and the

G5 A5

mag - ic that we'll feel is worth a life - time. _ We're all
an - swer lies be - tween _ the good and bad. _

15ma loco

P.H.

Pitch: E

Play 1st time only

born _ up - on _ the cross; _ we're the throw _ be - fore _ the toss. You can re -

G5 A5

lease your - self, but the on - ly way — is down. —

P.M. ---| P.M. ---| P.M. ---| P.M. ---| w/ bar

3 3 3 3 3 3 3 3 0 -6 15

We don't come a - lone, we are fi - re, we are stone. We're the
 We search for the truth; we could die up - on the tooth. But the

P.M. ---|

2 2 2 2 2 2 2 2 0 3 2 0

G5 A5

hand that writes then quick - ly moves — a - way. —
 thrill of just the chase is worth — the pain. — }

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

3 3 3 3 3 3 3 3 5 3 2 0

Chorus
 F5

We'll know for the first — time

P.M. ---| P.M. ---|

5 3 2 0 5 3 2 0

G5

if we're e - vil or di - vine. We're the last in

P.M. -----|

A5 Dsus4 D A5 Csus4 C To Coda

line, yeah, we're the last in

Rhy. Fig. 1

A5 Dsus4 D A5 N.C.

line.

End Rhy. Fig. 1

F5

Gr. 3 (dist.)

line.

Gr. 2 Riff A

The musical score for 'Riff A' is presented in E major. The guitar staff (top) features a melodic line with various techniques: a triplet of eighth notes (A5), a G5 power chord, another A5, and a 'semi-P.H.' (semi-palm harmonic) indicated by a wavy line. The bass staff (bottom) provides a rhythmic accompaniment with a triplet of eighth notes (4, 6, 8) and a sequence of notes (5, 7, 5, 7, 5, 4, 5, 4, 7, 4, 5). The score concludes with 'End Riff A' and a 'P.M.' (palm mute) instruction. Fretboard diagrams for the guitar are shown below the staff, indicating the positions of the notes.

Musical score for "The Wind" by Peter Dinklage. The score is in treble clef and 12/8 time. It features a melody with various ornaments and a bass line with chords and single notes. The score is divided into two systems. The first system has a key signature of one flat (Bb) and a time signature of 12/8. The second system has a key signature of two flats (Bb, Eb) and a time signature of 12/8. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and chords. The bass line includes a section with a key signature change to two flats and a time signature change to 12/8.

The musical score is presented in three systems. The first system shows the guitar solo on a single staff with a treble clef. It begins with a series of sixteenth-note runs, followed by a ten-measure rest, and then continues with more sixteenth-note patterns and triplets. The second system shows the piano accompaniment on a grand staff (treble and bass clefs). It features a sequence of chords and arpeggios, with some measures marked with a wavy line indicating a tremolo or rapid vibration. The third system shows the guitar solo continuing with a series of chords and arpeggios, some marked with a wavy line. The piano accompaniment continues with a series of chords and arpeggios, some marked with a wavy line. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

N.C.

Yeah, _____ yeah.

Gtr. 3

8va

loco

1 20 17 15 12 15 2 1/2 (15) 12 15 12 15 13 14 15 13 (13) 0

Verse
A5

3. We're off to the witch; we may nev - er, nev - er, nev - er come home. But the

Gtr. 2

G5

A5

mag - ic that we'll feel is worth a life - time. We're all

P.M. --- P.M. --- P.M. --- P.M. ---

15ma loco

P.H.

Pitch: E

born — up - on — the cross. You know we're the throw — be - fore — the toss. You can re - lease —

D.S. al Coda

G5

A5

— your - self but the on - ly way — to go — is down. —

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

Coda

Repeat and fade

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)

A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C

*line! — See how we shine. We're the last in, we're the last in...

*Vocal ad lib on repeats.

MAN ON THE SILVER MOUNTAIN

Words and Music by
Ronnie James Dio and Richard Blackmore

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock ♩ = 140

Gm7 C5 B \flat 5 Gm7 G5 F5 E \flat 5

Hey!

Gtr. 1 (dist.) Riff A *f* End Riff A

TAB

3 5 3 5 8 3 5 5 3 5 10 8 3 5 5 8 3 5 17 15 13 17 15 13 15

Gtr. 1: w/ Riff A (2 times)

Gm7 C5 B \flat 5 Gm7 G5 F5 E \flat 5

Oh, whoa. _

Gm7 C5 B \flat 5 Gm7 G5 F5 E \flat 5

1. I'm a wheel, _

Verse

F5 C5 G5 E \flat 5 C5

a wheel, I'll roll, I can feel. _ And you can't stop me turn -

Gtr. 1 P.M. ---| P.M. ---| P.M. ---| P.M. ---| let ring -----| P.M. ---|

3 5 5 5 6 8 8 3 5 5

1 1 3 3 3 3 3 3 6 3 5 5

F5 G5 F5 C5

in'. I'm the sun, the sun. — I'll move, I can run. You'll

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

3 3 5 3 5 3 5

1 1 1 1 3 3 1 1 3 3 3 3

Chorus

E♭5 C5 G5 Dm

nev - er stop me burn - in'. Get down — with fi -

Riff B

let ring ----- P.M. ---

6 8 8 3 5 5 5 3 5 (5) 14 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

B♭ Dm

- re. Lift — my spir - it high - er. —

15 10 12 10 15 10 12 10 15 10 12 10 15 10 12 10 14 10 12 10 14 10 12 10 14 10 12 10

*F B♭5 C5

Some - one's scream - ing my —

End Riff B Rhy. Fig. 1

P.M. --- P.M. ---

13 10 10 10 13 10 10 10 13 10 10 10 13 10 1 1 1 3 3 3

*Bass plays A.

B \flat 5 G5 E \flat 5 C5 Gtr. 1: w/ Riff A (1 3/4 times) Gm7

— name. Come and make — me ho - ly a - gain. —

End Rhy. Fig. 1

P.M. ---| P.M. ---| let ring -----| P.M. ---|

C5 B \flat 5 Gm7 G5 F5 E \flat 5

I'm the man on the sil - ver moun - tain, yeah. —

Gm7 C5 B \flat 5 Gm7

— oh. — The man on the sil - ver moun - tain.

N.C.

Oh, — oh, — oh, — oh, — Oh!

Gtr. 1

Guitar Solo

*G5

semi - P.M.

*Chords implied by bass (next 16 bars).

E \flat 5 C5 F5

The musical score for "G5" consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It features a melody of eighth notes, mostly beamed in groups of six, with a final phrase of eighth notes and a half note. The bottom staff is a bass clef with a key signature of one flat (Bb). It features a bass line of eighth notes, mostly beamed in groups of six, with a final phrase of eighth notes and a half note. The title "G5" is written above the first measure of the top staff.

Eb5 C5 D5

3 0 6 4 0 4 3 0 6 4 0 6 5 0 8 5 0 6 5 0 8 6 0 10 8 0 12 10 0 11 10 0 13 10 0 11 10 0 13 12 /

G5
8va

The image shows a musical score for a piece titled "G5". The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of notes, some with wavy lines above them, and a dashed line indicating an octave shift. The bottom staff is a bass staff with fingerings (1, 2) and a dashed line indicating an octave shift. The piece is marked "8va" at the beginning.

G5
8va

loco

20 15 20 15 20 15 20 15 20 15 16 15 16 15 17 15 15 14 17 14 15 14 17 15 15

THE MOB RULES

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler and Anthony Iommi

Intro

Moderately fast ♩ = 138

**A5 G5 A5 N.C.

A5 G5 A5 N.C.

Rhy. Fig. 1

*Gtr. 1 (dist.)

*Doubled throughout

**Chord symbols reflect implied harmony.

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

A5 G5 A5 N.C.

A5 G5 A5 N.C.

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

A5 G5 A5 N.C.

A5 G5 A5 N.C.

A5 G5 A5 N.C.

1. Close the cit - y and tell the peo - ple that some-thing's com - ing to
2. Kill the spir - it and you'll be blind - ed, the end is al - ways the same.

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C.

call. Death and dark - ness are rush - ing for - ward to
Play with fire, you burn your fin - gers and

A5 G5 A5 N.C. D5 Chorus E *D/E

lose take a bite _ oh. _ You've
your hold _ on the wall, _ It's
flame, _ yeah. _

Gtr. 1

1/4

w/ bar

-1/2 -1/2

-1/2 -1/2

*Bass plays E.

E D/E

noth - ing to say. They're break - ing a - way. _
o - ver, it's done. _ The end has be - gun. _

-1/2

-1/2 -1/2 -1/2

w/ bar

-1/2 -1/2 -1/2

To Coda

E D/E Dm7 N.C.

If you lis - ten to fools... the mob _

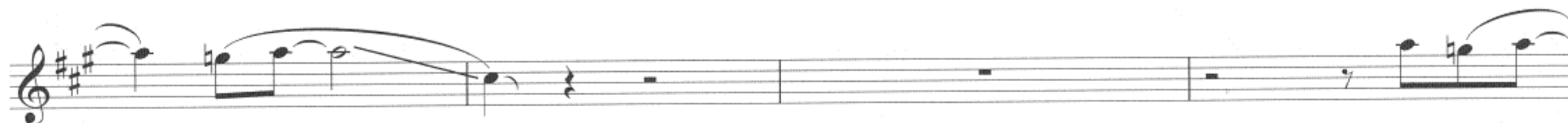
w/ bar

-1/2 -1 -1 1/2

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

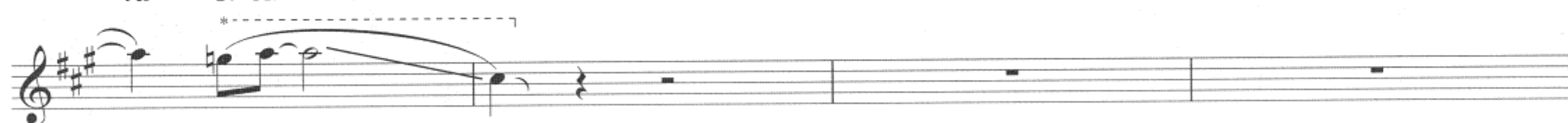


rules.

The mob

D.S. al Coda

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#



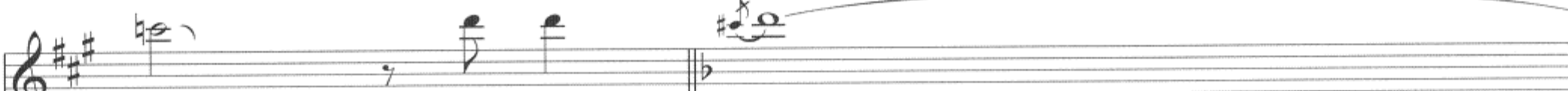
rules.

*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.

Coda

Guitar Solo

D5

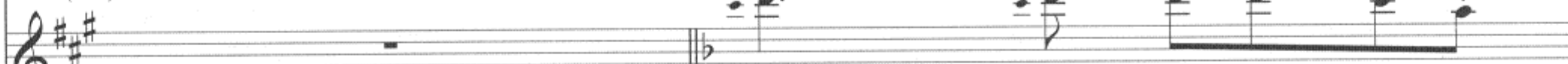


fools...

the mob

rules.

Gtr. 2 (dist.)



f

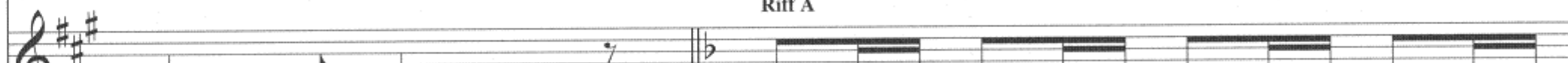
13

13

(13)

10

Gtr. 1



Riff A

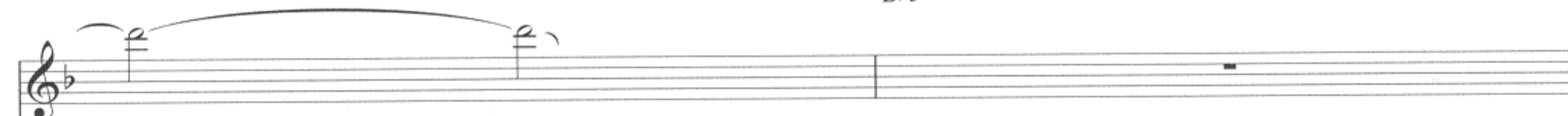
P.M.

w/ bar steady ascent

0 -1 -1/2 (0)

10 10 10 10 10 10 10 10 10 10 10 10 10 10

Bb5



1/2

1/2

13 13 10 12 10 13 12 10 12 10 12 12 10 12 10 12 10 12 10



P.M.

P.M.

10 10 10 10 10 10 10 10 10 10 0 6 6 6 6 6 6 6 6 6 6 6

C5

12 10 12 10 (10) 12 10 10 8 10 8 8 7 10 8 7 8 10 13 10 12 10 12 10 13

P.M. ----- P.M. -----

6 6 6 6 6 6 6 6 6 0 6 8 8 8 8 8 8 8 8 8 8 0

F5 E5 F5 E5 D5

12 13 10 13 12 10 13 10 12 10 12 10 12 10 12 10 10 12 10 10 12 10 12 (12) 10 12 8 10 8 7

P.M. -----

10 8 9 7 10 8 9 7 10 10 10 10 10 10 10 10 10 10 10 10

Gtr. 1: w/ Riff A (1 5/8 times)

12 10 13 10 12 10 13 10 12 10

10 (10)

End Riff A

P.M. -----

10 10 10 10 10 10 10 10 10 10 0 8

Gtr. 2

Bb5

P.M.

C5

F5 E5 F5 E5 D5

(10) (10)

Bb5

let ring -----

C5

D

You've

noth - ing to say.

Oh, _____ they're break - ing a - way. _____

If you lis - ten to fools... _____

Gr. 1: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 N.C.

A5 G5 A5 N.C.

A5 G5 A5 N.C.

D5 G5 D/F# G5 D/F#

3. Break the cir - cle and stop the move - ment, the wheel is thrown _ to the ground. _

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

Just re - mem - ber it might — start roll - ing and take you right back a -

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

round. ————— You're — all —

Gtr. 2

w/ bar

0 -2 1/2 -2 -1 1/2 -1 -1/2 (0)

12 12 12 14 13 12

*Played behind the beat.

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

— fools. ————— The mob —

(12) 19 (19) 19 (19) 19 17 20 20 (20) 17 20

**w/ delay (as before)

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

— rules. —

(20) 20 (20) 17 20 17 19 20 17 20 20 (20) 17 20 17 19

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

20 19 17 20 17 20 17 19 17 20 17 20 17 20 19 20 17 20 17 19 19

D5 G5 D/F# G5 D/F# A5 G5 A5 N.C. *Begin fade* A5 G5 A5 N.C.

The musical notation consists of two staves. The top staff is a single melodic line in treble clef, key of D major (two sharps). It features various chords indicated above the notes: D5, G5, D/F#, G5, D/F#, A5, G5, A5, N.C. (Natural Chord), and then A5, G5, A5, N.C. The notation includes slurs, ties, and a 'Begin fade' instruction. The bottom staff shows fret numbers: (20), 19, 20, (20), 12, (12), 14, 12, 12, (12), 14. There are also wavy lines indicating bends or vibrato, and a '1/2' marking above a note.

A5 G5 A5 N.C. D5 G5 D/F# G5 D/F# A5 G5 A5 N.C.

8va

A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#

8va

loco

1 20 20 (20) 17 20 17 19 20 (20) 17 20 17 19 17 20 17 17 17 16 19 19

Fade out

A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.

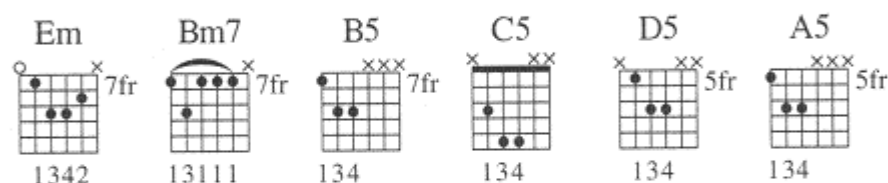
17 19 17 19 17 18 17 19 19 20 19 20 17 20 17 19 17 20 17 20 17 19 17 20 17 20 17

1/4 1/4 1/2 1/2

hold bend

NEON KNIGHTS

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward



Tune down 1/2 step:
(low to high) Eb-A^b-Db-G^b-B^b-Eb

Intro
Fast ♩ = 190

**** E5**

*Gtr. 1 (dist.) *Play 3 times*

f P.M. -----

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 10 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Doubled throughout

**Chord symbols reflect implied harmony.

Verse

2nd time, Gtr. 2: w/ Fill 1

E5 **D** **E5**

1. Oh, _____ no, _____
3. Cry _____ out _____

Rhy. Fig. 1 **End Rhy. Fig. 1** **Rhy. Fig. 2**

P.M. ----- P.M. ----- P.M. P.M. ----- P.M. ----- P.M.

D **E5** **D**

to here it comes a - gain. _____
le - gions of the brave. _____

P.M. ----- P.M. ----- P.M. P.M. -----

(9) 9 9 0 9 9 9 9 9 9 9 0 10 9 0 0 7 0 0 7 0 7 9 0 0 10 9

0 0

Fill 1
Gtr. 2

(12)

E5

Can't re - mem - ber when we came so close to
Time a - gain to save us from the jack - als

P.M. P.M. P.M. P.M.

D5 Dmaj7 N.C. E5 D

love be - fore.
of the street.

End Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2

E5 D E5 D

Ride Hold on, good things nev - er last.
out, out, pro - tec - tors of the realm.

E5 D Dmaj7 D5 Dmaj7 N.C.

Noth - ing's in the past, it al - ways seems to come a -
Cap - tains at the helm, sail a - cross the sea of

E5 Chorus D

gain. A - gain and a - gain,
lights.

Gtr. 1

P.M. P.M. P.M. P.M.

F6 C

a - gain and a - gain, and a -

P.M. ---|

E5 D E5

gain. Oh.

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M.

Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D E5 D E5

2. Cry out to le - gions of the brave.

P.M. ---|

D E5 D Dmaj7 D Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street.

E5 D E5 D

Ride out, protectors of the realm.

E5 D Dmaj7 D Dmaj7 N.C.

Captains at the helm, sail across the sea of

Bridge
E5 A5 C5

lights. Circles and rings,

Gr. 1

P.M. P.M. P.M. P.M.

D5 N.C. A C5

dragons and kings. Weaving a charm and a

D5 G5 A5 C5

spell. Blessed by the night,

D5 N.C. A G5

ho - ly and bright. — Called by the toll — of the bell. —

P.M. P.M.

A D C/D N.C.

Blood - y an - gels fast de - scend - ing.

P.M. -----

D C/D A5 C5 B5 A5 N.C.

Mov - ing on a nev - er bend - ing light. —

A5 C5 B5 A5 D C/D N.C.

Phan - tom fig - ures free for - ev - er.

P.M. -----

D C/D F5

Out of shad - ows, shin - ing ev - er bright.

P.M.

G5 A5 C5 B5 A5 N.C.

Ne - on knights.

P.M.

A5 C5 B5 A5 N.C. A5 C5 B5 A5 N.C.

Ne - on knights.

A5 C5 B5 A5 N.C. Guitar Solo E Em

open

Gtr. 1

All right.

Gtr. 2 (dist.)

f

(cont. in slashes)

15 15

3 2

Bm7 B5 C5 D5

let ring 1/2 P.M.

Em A5 D5

P.M.

C5 D5 Em Rhy. Fig. 3 Bm7

B5 C5 D5 Em

8va

A5 D5 C5 D5 End Rhy. Fig. 3

8va 1/2 1/2 1/2 1/2 1/2 1/2

⊕ Coda

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

E5

D

E5

gain. _____

Gtr. 2

Pitch: D

E

Ne - on knights. —

Ne - on knights. —

P.H.

slight P.H.

P.H.

Pitch: B

Ne - on knights. —

All — right. —

Pitch: B

Begin fade

E5 D E5

7 5 7 7 7 5 7 7 12 14 12 14 12 14 12

D E5 D

P.M. P.M.

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 10 12 10

E5 D E5

8va loco

P.H.

14 (14) 14 (14) 14 (14) 12 15 0 12 14 14 12 15 12 15 12 12 12

Pitch: G E

D E5 D

14 12 14 14 12 14 14 12 14 12 12 14 12 12 14 12 12 12 12 12

Fade out

E5 D E5

(12/12) 14 12 14 (14) 12 14 12 12 14 14 12 12 14 14 (14) 12 14 12

RAINBOW IN THE DARK

Words and Music by Ronnie James Dio,
Jimmy Bain and Vinny Appice

Intro

Moderate Rock ♩ = 120

G5 A5 F5 G5 N.C.

*Gtrs. 1 & 2 (dist.)

Gtr. 3: w/ Riff A (4 times)

1., 2., 3.

*Composite arrangement

4. Verse

A5 F5 G5 N.C.

1. When there's light - ning, you know it al - ways - brings -
de - mons, do they ev - er let -

Rhy. Fig. 1

A5 F5 G5

me down, 'cause it's free -
you go? When you try, -

End Rhy. Fig. 1

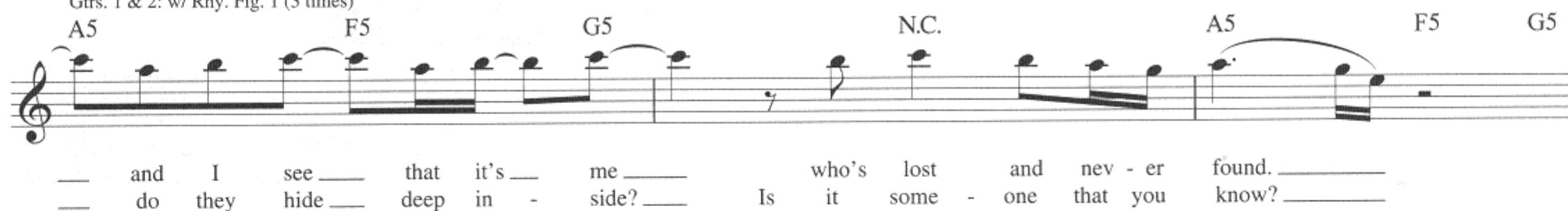
Riff A

*Gtr. 3 (clean)

*Kybd. arr. for gtr.

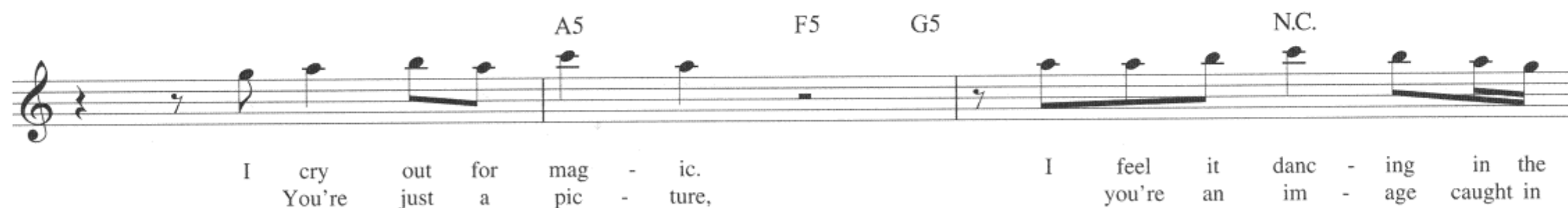
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

A5 F5 G5 N.C. A5 F5 G5



and I see that it's me who's lost and nev - er found.
do they hide deep in - side? Is it some - one that you know?

A5 F5 G5 N.C.



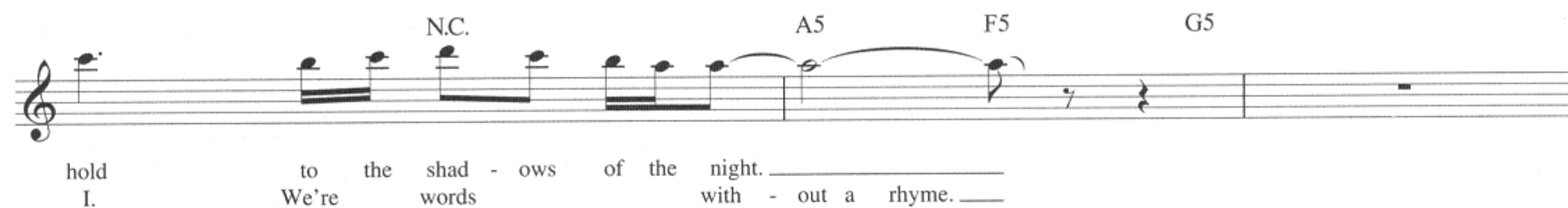
I cry out for a mag - ic. I feel it danc - ing in the
You're just a pic - ture, you're an im - age caught in

A5 F5 G5 A5 F5 G5



light. time. It was a cold, lost my
We're a lie, you and

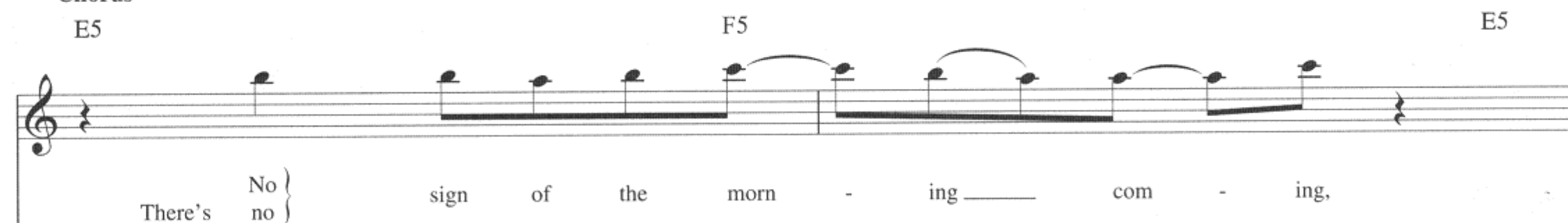
N.C. A5 F5 G5



hold I. to the shad - ows of the night.
We're words with - out a rhyme.

Chorus

E5 F5 E5



There's No sign of the morn - ing com - ing,
no

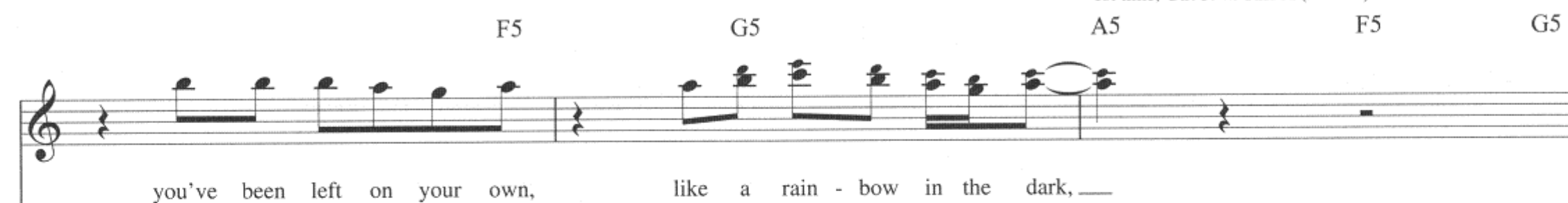
Gtrs. 1 & 2 Rhy. Fig. 2



you've been left on your own, like a rain - bow in the dark,

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
1st time, Gtr. 3: w/ Riff A (2 times)

F5 G5 A5 F5 G5



you've been left on your own, like a rain - bow in the dark,

End Rhy. Fig. 2



you've been left on your own, like a rain - bow in the dark,

1. Gtrs. 1 & 2: w/ Fill 1

N.C. A5 F5 G5

just a rain - bow in the dark. ____ Do your
a rain - bow in the dark. ____

2. Gtrs. 1 & 2: w/ Fill 1

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (8 times)

A5 F5 G5 N.C.

Yeah! _____

Gtr. 4 (dist.)

P.M.-----

A5 F5 G5 N.C. A5 F5 G5

P.M.-----

P.M.-----

N.C. A5 F5 G5

P.M.-----

Fill 1
Gtrs. 1 & 2

P.S.-----

[illegible]

N.C. A5 F5 G5

8va

The musical notation shows a guitar solo on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, some grouped in triplets and sixths. Above the staff, there are four fretboard diagrams corresponding to the chords N.C., A5, F5, and G5. Below the staff, there are three staves containing numerical tablature for the first two staves.

3 6

17 19 20 19 17 20 17 20 17 19 17 20 17 19 17 20 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 19 17 20 17 21 17 20 17 19

N.C.

8va

6

17 20 17 17 17 20 17 19 17 20 17 17 20 17 19 17 20 17 17 17 17 20 17 20

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5

F5

E5

loco

F5 G5

8va

loco

Harm.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 4 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

A5 F5 G5 N.C. A5 F5 G5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

A5 F5 G5 N.C. A5 F5 G5

3. When I see

light - ning, you know it al - ways brings me down, _____

A5 F5 G5 N.C.

'cause it's free _____ and I see _____ that it's me _____ who's lost and nev - er

A5 F5 G5 A5 F5 G5

found. _____ Feel the mag - ic.

N.C. A5 F5 G5

I feel it float - ing _____ in the air. But it's fear _____

A5 F5 G5 N.C. A5 F5 G5

_____ and you'll hear _____ it call - ing you. Be - ware, look out! _____

Outro-Chorus

There's no sight of the morn - ing — com - ing, there's no sign of the day. —

You've been left on your own — like a rain - bow,

like a rain - bow in the dark. —

Yeah, — yeah. — You're a rain - bow — in the

dark, —

just a rain - bow — in the dark. No sight — of the morn -

ing. — No — rain - bow in the dark.

Begin fade

Fade out

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)
Gtr. 3: w/ Riff A (4 times)

E5 F5 E5 F5

E5 F5 G5

A5 F5 G5 N.C. A5 F5 G5

N.C. A5 F5 G5 N.C.

A5 F5 G5 N.C. A5 F5 G5

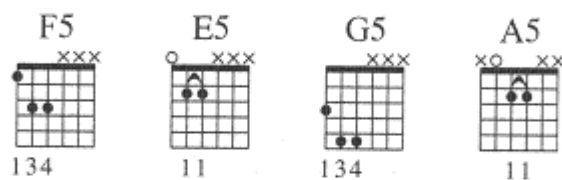
N.C. A5 F5 G5 N.C.

A5 F5 G5 N.C. A5 F5 G5

SACRED HEART

Words and Music by
Ronnie James Dio, Jimmy Bain,
Vivian Campbell and Vinny Appice

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat



Intro

Modeartely slow Rock ♩ = 96

A5 G5/A A5 G5/A A5 G5/A A5 F5
 Rhy. Fig. 1
 *Gtrs. 1 & 2 (dist.)
 (Sound effects)
 14 sec.
f
 T
 A
 B
 9 7 5 9 7 5 9 7 5 9 7 5 5
 0 0 0 0 0 0 0 0 0 0 0 0 0
 *Composite arrangement

End Rhy. Fig. 1

P.M. -- | P.M. -- |

**Bend towards floor, allowing other notes to ring.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes. Above the staff, the chords F5/A, G5/A F5/A, E5/A, F5, E5, F5, and G5 are indicated. Below the staff, the lyrics 'P.M. -- |' are written under the first six measures, and 'V' is written under the last two measures. The lower staff is a single-line bass staff containing fret numbers: 0, 0, 7, 5, 0, 0, 7, 5, 0, 0, 5, 0, 0, 5, 4, 2, 0, 0, 5, 4, 2, and a final measure with a double bar line and a 'V' marking.

F5 N.C. Verse A5

1. Hey, the old ones speak of win - ter, the young ones praise the sun, — and

The musical score is arranged in three systems. The first system contains the vocal melody on a single staff, starting with a whole rest followed by eighth and quarter notes. The second system contains the vocal melody continuing with eighth and quarter notes, and a guitar accompaniment on a single staff below it, consisting of chords and rests. The third system contains a bass line on a single staff, consisting of a whole rest followed by eighth and quarter notes. The lyrics are written below the vocal staff.

F5 A5

time just slips a way. Oh. Run - ning in - to no - where,

P.M. P.M. P.M. P.M.

F5

turn - ing like a wheel, and a year be - comes a day, hey.

P.M. P.M. P.M. P.M.

Pre-Chorus

D5 C5/D D5 C5/D D5 C5/D D5 A5

When - ev - er we dream, that's when we fly.

P.M.

D5 C5/D D5 C5/D D5 C/D Dm C5/D D5

So here is a dream for just you and I:

P.M.

E5 *F C5 G/B

We'll find the sa - cred heart _

*Chord played by kybds.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5 G5/A A5 G5/A F5

some - where bleed - ing _ in the night, _ yeah. _

A5 G5/A A5 G5/A A5

Look for the light and find the sa - cred

Verse

A5

F5 F5 A5

heart. _ Oh. 2. Here we see the wiz - ard

Gtrs. 1 & 2

15ma *loco* **15ma *loco*

P.H. P.M. ----- P.H.

Pitch: F **Refers to harmonic only.

F5 F(#4)

star - ing through the glass, _ and he's point - ing _ right at you. Now

P.M. --- P.M. --- semi-harm.

A5 F(#4)

you can see to - mor - row, the an - swer and the lie, — and the things you've got to do. —

Bridge

A5 F5 G5

Yeah. — Oh. Some - times you nev - er fall — and,

P.M. — P.M. — P.M. — P.M. —

F5 G5

ah, you're the luck - y one. — But,

P.M. — P.M. — P.M. — P.M. —

F5 G5 F5 G5

oh, some - times you want it all. — You've got to reach for the sun —

P.M. — P.M. — P.M. — P.M. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

G5/A A5 G5/A F5



and find the sa - cred heart

A5 G5/A A5 G5/A A5

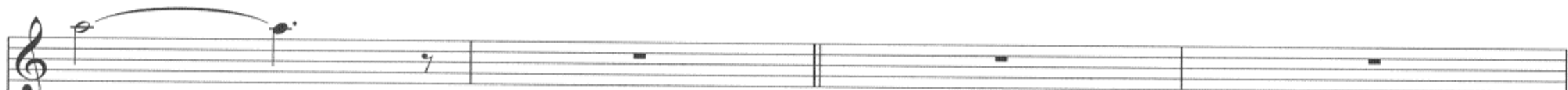


some - where bleed - ing in the night.

Oh, look to the

Guitar Solo

G5/A A5 G5 F5 G5 F5

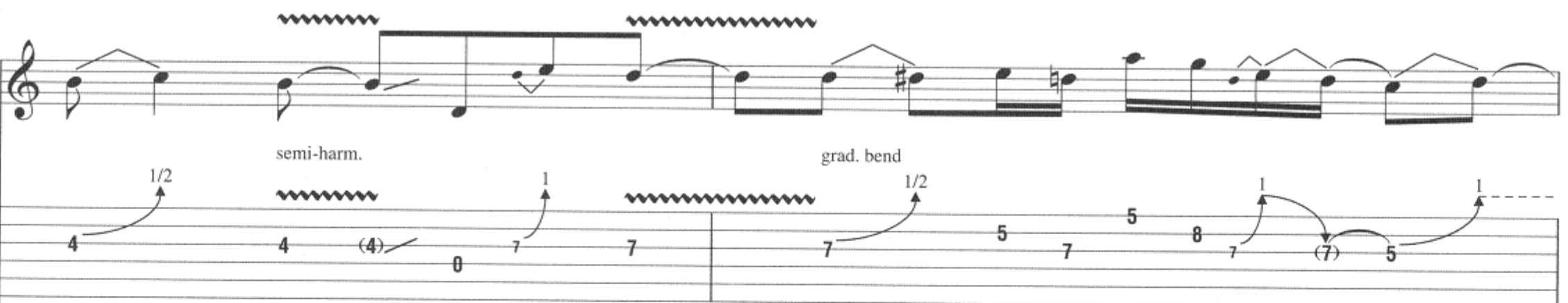


light.

Gtr. 3 (dist.)



Gtrs. 1 & 2



A5 G5/A A5 G5/A A5

(cont. in slashes)

F5

Gtrs. 1 & 2

Gtr. 3

P.M. -----

E5

F5

8va ----- loco

G5

A5

E5

w/ bar -----

slack

F5

G5

(cont. in notation)

3. Well, you

semi-harm. w/ bar - - - - -

grad. bend

-2 1/2

Verse

A5

Gtr. 3 tacet
F(#4)

fight to kill the drag - on, you bar - gain with the beast, then you sail in - to a sigh.

Gtr. 3

Gtrs. 1 & 2

A5

You run a - long the rain - bow and

Gtrs. 1 & 2

F(#4)

nev - er leave the ground. _ Still you don't _ know why. _

Pre-Chorus

D5 C5/D D5 *F5/D D5 C5/D D5 F5/D

When - ev - er you dream, _ you're hold - ing the key. _

*Bass plays D.

A5 **D5/A C5/A A5 D5 C5/D D5 F5/D D5

It o - pens the door _

**Bass plays A.

C5/D D5 F5/D F5 G5 C5 G/B

to let you be free, _ yeah, _ and find the sa - cred heart _

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 G5/A A5 G5/A A5

some - where bleed - ing in the night. Yeah.

A5 G5/A A5 G5/A A5

Run for the light and you'll find the sa - cred heart.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 4 meas., 2 times)

G5/A A5 G5/A F5

A5 G5/A A5 G5/A A5

A shout comes from the wiz - ard, the

G5/A A5 G5/A F5

sky be - gins to crack, and he's look - ing right at you. Quick!

A5 G5/A A5 G5/A A5

G5/A A5 G5/A

Run a - long the rain - bow be - fore it turns to black.

Gtr. 3

Gtrs. 1 & 2

P.M. P.M.

9 7 5 9 7 5 7

0 0 0 0 0 0 0

At - tack! _____

*Chord played by kybds.

A5 G5/A A5 G5/A A5

Gtr. 1 & 2: w/ Rhy. Fig. 1
 A5 G5/A A5 G5/A A5 G5/A F5
 15ma
 loco
 P.H. w/ bar
 grad. bend
 w/ bar
 8va
 22
 slack
 Pitch: G $-1/2$ F# G

8va

A5 G5/A A5 G5/A A5

3 3 6

1 1/2 1

20 17 20 17 20 17 20 17 20 19 17 20 19 17 19 17 19 19 17 19 17 19 17 19 15 (15)

G5/A

A5

G5/A

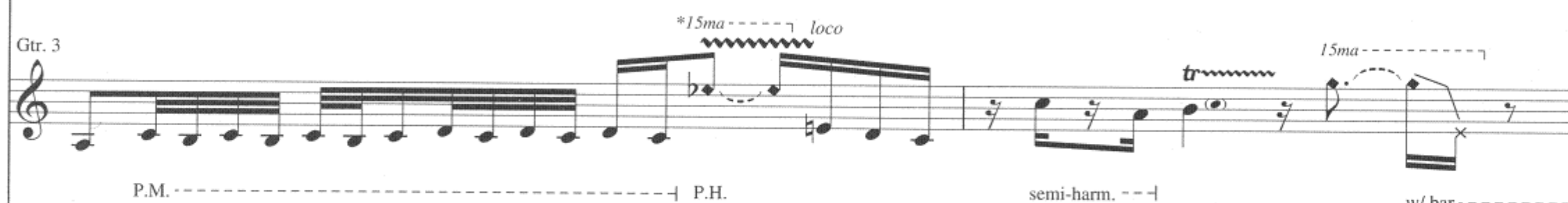
F5/A

N.C.



And,

Gtr. 3



P.M. -----

P.H.

semi-harm. ---

w/ bar -----

~~~~~

~~~~~

*

0 3 2 3 2 3 2 3 5 3 5 3 5 3 6 7 5 8

5 7 4 (5) 2.4 (2.4)

Pitch: G

slack

*Harmonic located approximately one-third the distance between 2nd and 3rd frets.

Gtrs. 1 & 2



P.M. -----

P.M. ---

P.M. ---

0 9 7 5 0 0 9 7 5 0 0 7 5 0 0 7 5 0 3

A5

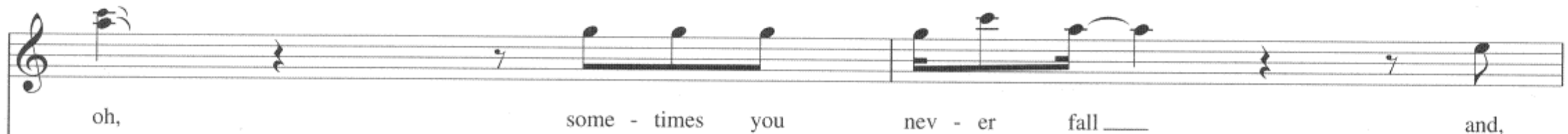
G5/A

A5

G5/A

A5

Gtr. 3 tacet



oh,

some - times

you

nev - er

fall ____

and,

loco

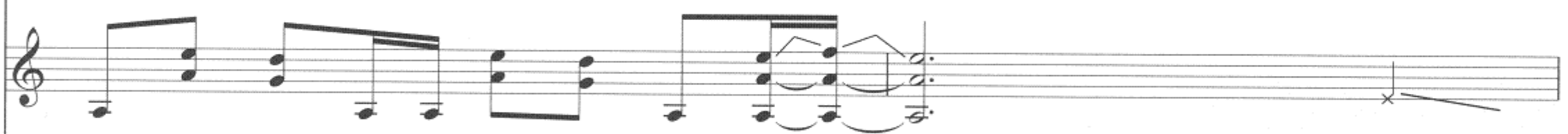


w/ bar -----

✓12

✓15

✓15



P.M. ---

1/2

(9)

X

G5/A A5 G5/A F5

ah, you're the luck - y one. _____

Gtrs. 1 & 2

P.M. -----|

A5 G5/A A5 G5/A A5

Oh. Some - times you need it all. _____ You've got to

Rhy. Fig. 2

P.M. -----|

1/2

(9)

Begin fade

G5/A A5 G5/A F5

reach for the sun _____

End Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----|

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till end)

A5 G5/A A5 G5/A A5

_____ and find the sa - cred heart. _____

G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5

Yeah, _____ bleed - ing _____ in the night, _____ yeah, _____

G5/A A5 G5/A F5

yeah. _____ We'll find the sa - cred heart. _____

A5 G5/A A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Gtr. 3

Pitch: F# G# F# G# F#

*Refers to harmonics only.

F5 A5 G5/A A5 G5/A A5

P.M. ---

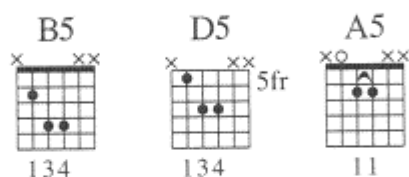
G5/A A5 G5/A

8va

Fade out

STAND UP AND SHOUT

Words and Music by
Ronnie James Dio and Jimmy Bain



Intro

Fast Rock ♩ = 216

N.C. C5/A

Rhy. Fig. 1

*Gtrs. 1 & 2 (dist.)

Chords: B5/A, N.C., C5/A

Lyrics: 1. It's the

Tab: 0 0 5 5 0 0 5 5 0 0 4 4 0 0 5 5 0 0

*Composite arrangement

1., 2., 3. 4.

Chords: C5 B5 D5 C5 B5 D5

Lyrics: 1. It's the

End Rhy. Fig. 1 Rhy. Fill 1 End Rhy. Fill 1

Tab: 5 4 0 7 5 5 4 0 7 5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)

N.C. C5/A

B5/A

N.C.

C5/A

Chords: C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

Lyrics: same wings old of song. You got - ta be some - where at some -

Chords: C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

Lyrics: time, you. and they nev on - er let seem you fly. You on - ly seem to crawl.

Chords: C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

Lyrics: It's like bro - ken glass: you get cut be - fore you see -

Lyrics: You've been nailed to the wheel, but nev - er real - ly turn -

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

it. ing. So You o know you've pen got to up your want it eyes. all.

C5 B5 D5 Chorus C5/A E5

You've got de - si -

Gtrs. 1 & 2 Rhy. Fig. 2

P.M. P.M. P.M.

N.C. C5/A F5 N.C. C5/A

re, so let it out.

N.C. End Rhy. Fig. 2

You've got the pow - er. Stand up and shout!

*15ma 15ma 15ma

P.M. P.H. P.H. P.H. P.M.

Pitch: F F F

*Refers to harmonics only (next 2 meas.).

1st time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
 2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

N.C. C5/A

B5/A

N.C. C5/A

C5 B5 D5

N.C. C5/A



1.

B5/A

N.C. C5/A

C5 B5 D5

2.

B5/A

N.C. C5/A

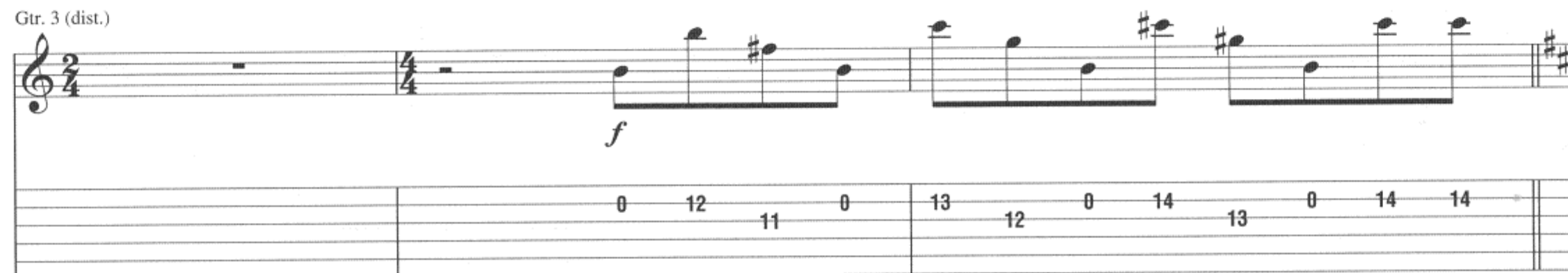


Gtrs. 1 & 2: w/ Rhy. Fill 1

C5 B5

D5

Gtr. 3 (dist.)



Guitar Solo

B5

Gtrs. 1 & 2

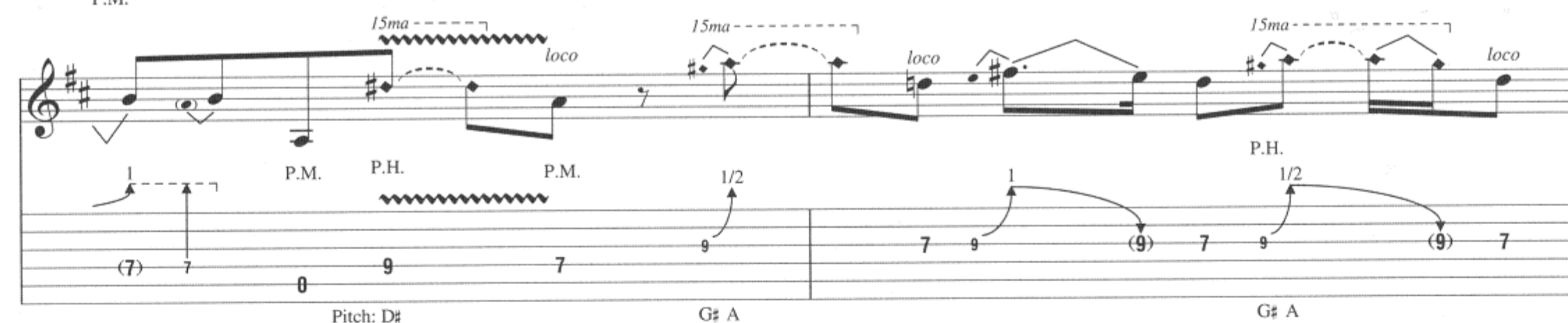
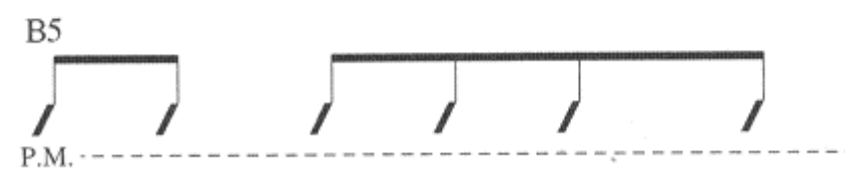
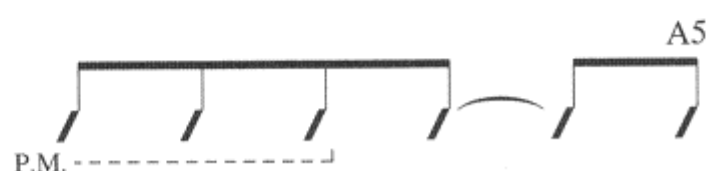
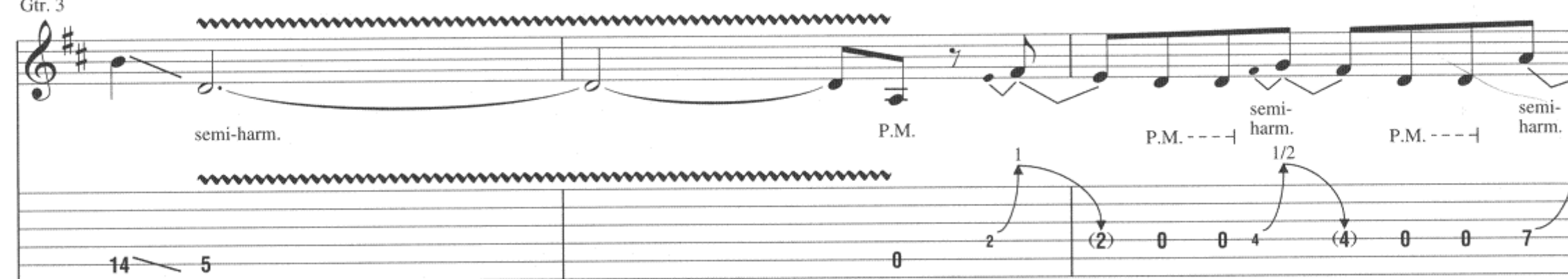
D5

B5

Gtr. 3

P.M.

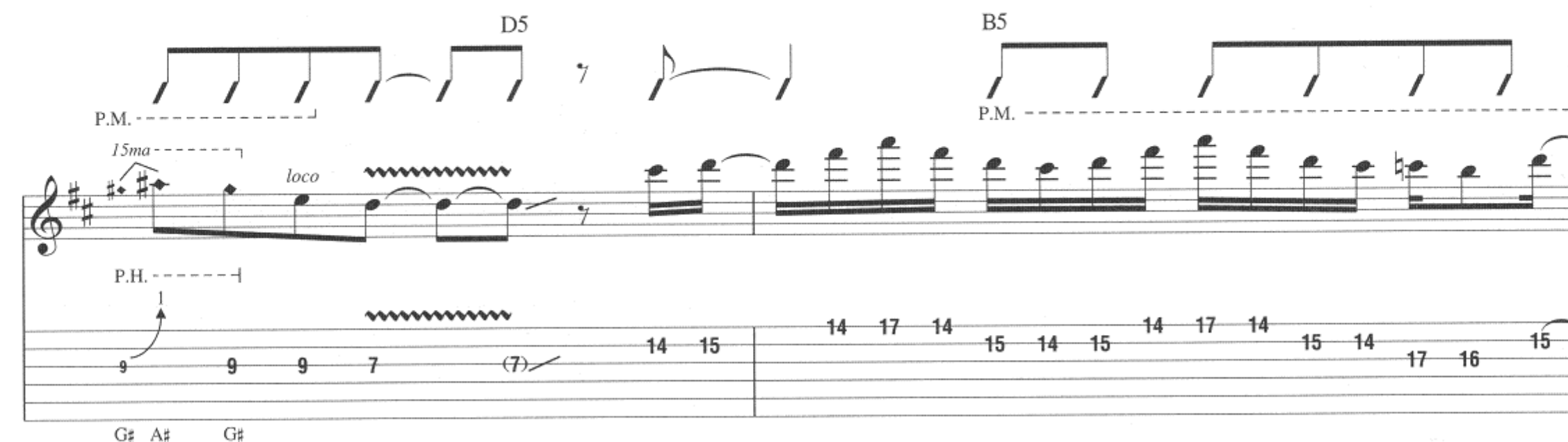
P.M.



Pitch: D#

G# A

G# A



G# A#

G#

N.C. C5/A B5/A N.C. C5/A

(7) 5 5 7 5 7 5 7

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times) Gtr. 3 tacet

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

3. You are the strong - est chain — and you're not just some re - flec -

5 7 5 5

C5 B5 D5 N.C. C5/A B5/A N.C. C5/A

- tion. So nev - er — hide a - gain. —

Chorus

C5 B5 D5 C5/A E5 N.C. C5/A

You are the driv - er; —

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

0 7 7 7 5 5 5 5 5 0 0 0 0 0 5

F5 N.C. C5/A N.C. G5

you own the road. — You are the fi -

P.M. P.M. P.M.

(5) 5 10 10 8 10 10 8 5 5 12 12 10

N.C. C5/A D5 C5/A

re; _____ go on, _____ ex - plode! _____

P.M. ----- P.M. -----

(12) 12 12 10 10 0 0 0 0 5 5 5 5 5 7 5 7 5 5 5 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 N.C. C5/A F5

You've got de - si - re, _____ so let it out. _____

N.C. C5/A N.C.

_____ You've got the pow - er. _____

Stand up and

Gtrs. 1 & 2
*15ma -

P.M. -----

(5) 3 5 4 3 6 (6)

*Harm. only

Gts. 1 & 2: w/ Rhy. Fig. 1

C5/A B5/A N.C. C5/A C5 B5 D5

shout! (Hey!) _____ Stand up and

Outro
Gts. 1 & 2: w/ Rhy. Fig. 1 (6 3/4 times)
N.C. C5/A B5/A N.C. C5/A C5 B5 D5

shout! Let it out! _____ Stand up and shout! _____

N.C. C5/A B5/A N.C. C5/A C5 B5 D5

Gtr. 3

N.C. C5/A B5/A N.C. C5/A

15ma *loco* P.H. grad. bend 1 1/2 P.M. P.M. P.M. ---

Pitch: G

C5 B5 D5 N.C. C5/A B5/A

15ma *loco* 15ma *loco* 15ma *loco* 15ma *loco* 15ma *loco*

P.M. --- P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H.

Pitch: G G G G G

N.C. C5/A C5 B5 D5 N.C. C5/A

3 3 3

semi-harm. --- P.M. ---

B5/A N.C. C5/A C5 B5 D5

8va *loco* P.H.

P.M. --- semi-harm. --- P.M. --- semi-harm. --- P.M.

Pitch: A

N.C. C5/A B5/A N.C. C5/A

P.M. 1/4 P.M. ---|

C5 B5 D5 N.C. C5/A *15ma 7

grad. bend 1/4 1/2 1 P.H.

Pitch: C#
*Refers to harmonics only (next 3 meas.).

B5/A N.C. C5/A

15ma P.H. P.H. P.H.

Pitch: D# E B C#

Free time

C5 B5 D5 C5

Gtr. 3

Gtrs. 1 & 2

P.M. P.M. P.M.

3 3

19 17 19 17 19 19 17 15 17 15 17 15 17 15 17 17 0 12 12 (12) (12) (12) (12) (12) (12)

1/4

A5

w/ bar

P.S.
steady gliss.

w/ bar

(12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)

6 6 6 6

*A.H.

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

*While hammering on and pulling off w/ L.H. as indicated, lightly rest heel of R.H. on strings over bridge and slowly move back and forth towards headstock, thereby generating random harmonics.

6 6 6 6

**A.H.

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

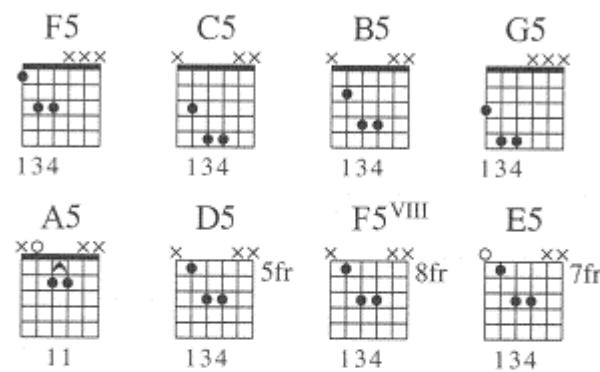
**Produce harmonics as in Gtrs. 1 & 2.

A.H.

5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0

WE ROCK

Words and Music by
Ronnie James Dio



Intro Moderately fast Rock ♩ = 160

**Am

*Gtrs. 1 & 2 (dist.)

Play 3 times

Intro musical notation for Gtrs. 1 & 2 (dist.) in 4/4 time. The notation shows a series of eighth and sixteenth notes with a strong emphasis on the downbeat. The guitar part is marked with a forte (f) dynamic and includes a 'P.M.' (pick attack) marking. The tablature below the staff shows the fretting for the guitar part, with a 134 stringing pattern indicated.

*Composite arrangement

**Chord symbols reflect basic harmony.

Musical notation for Gtr. 3 (dist.) in 4/4 time. The notation shows a series of eighth and sixteenth notes with a strong emphasis on the downbeat. The guitar part is marked with a forte (f) dynamic and includes a 'P.M.' (pick attack) marking. The tablature below the staff shows the fretting for the guitar part, with a 134 stringing pattern indicated.

Musical notation for Gtrs. 1 & 2 in 4/4 time. The notation shows a series of eighth and sixteenth notes with a strong emphasis on the downbeat. The guitar part is marked with a forte (f) dynamic and includes a 'P.M.' (pick attack) marking. The tablature below the staff shows the fretting for the guitar part, with a 134 stringing pattern indicated.

Musical notation for Gtrs. 1 & 2 in 4/4 time. The notation shows a series of eighth and sixteenth notes with a strong emphasis on the downbeat. The guitar part is marked with a forte (f) dynamic and includes a 'P.M.' (pick attack) marking. The tablature below the staff shows the fretting for the guitar part, with a 134 stringing pattern indicated.

Musical notation for Gtrs. 1 & 2 in 4/4 time. The notation shows a series of eighth and sixteenth notes with a strong emphasis on the downbeat. The guitar part is marked with a forte (f) dynamic and includes a 'P.M.' (pick attack) marking. The tablature below the staff shows the fretting for the guitar part, with a 134 stringing pattern indicated.

Verse
A5

Am

1., 3. You watch their fac - es, you'll see the trac -
2. We pray to some - one. But when it's said —

P.M. --- P.M. --- P.M. ---

G5

— es and of — the things — they want — to be but on -
— and done, — it's real - ly all — the same with

P.M. ---

Am A5

— ly we — can see. — So They come for kill -
just a dif - f'rent name. — man - y voic -

3 4

Am

— ing. — They leave and still —
— es all giv - ing choic -

P.M. --- P.M. --- P.M. ---

C5

it seems the cloud that's left be - hind, oh, can
es. If we lis - ten they will say, oh,

P.M. -----

To Coda

A5

pen - e - trate your mind. But we'll sail on,
we can find the way.

Rhy. Fig. 2

Gsus4 G

sing a song, car - ry on. 'Cause we

End Rhy. Fig. 2

Gsus4 G

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am

rock! We rock! We rock!

1.

F5 C5 B5 F5 Rhy. Fill 1 G5 A5 B5 C5 D5 End Rhy. Fill 1

Gtrs. 1 & 2 (cont. in notation)

We rock! We

Gtr. 1: w/ Rhy. Fig. 1

Am

rock! We rock! We rock! We

F5

C/E

D7(no3rd)

C/E

F5

C/E

F5

G5

A5

rock! We _____ rock! _____

Gtrs. 1 & 2

(cont. in slashes)

Guitar Solo

D5
Rhy. Fig. 3

B5

C5

G5

A5

C5

Gtrs. 1 & 2

Gtr. 3 (dist.)

f Harm. w/ bar

D5

B5

C5

G5

End Rhy. Fig. 3

semi-harm.

F5

F5^{VIII}

Gtrs. 1 & 2: w/ Rhy. Fig. 3
D5

B5

C5 G5 A5

let ring -----

P.M.

1/2

1

3

9 10 10 12 12 10 10 12 (12) 12 12 15 15 13 12

C5 D5 B5

8va

3

1/2

15 13 12 14 15 13 12 14 12 14 14 0 17 20 17 20 17 20 17 20 17 20 17 20 17 19

C5 G5 F5^{VIII}

Gtrs. 1 & 2

8va

loco

3

6

(19) (19) 17 21 17 19 17 19 17 17 20 17 20 17 19 17 20 19 17 20 17 20 19 17 19 17 19 17 19 17 19 17 19 17 19 17

E5

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am

(We rock!)

tr

tr

14 (15) 13 12 15 15

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

F5 G5 A5 B5 C5 D5

D.S. al Coda

1

(13) (12) 13 12 (12) 12

⊕ Coda

Gsus4 G Gsus4 G Gsus4 G

Sail _____ on, _____ sing a song, _____

12

Gsus4 G Gtr. 1: w/ Rhy. Fig. 2 G6 G5 G6 G5 G6 G5 G6 G5

car - ry on. _____ 'Cause we

Gtr. 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am

rock! We rock! We rock!

Gtrs. 1 & 2: w/ Rhy. Fill 1 F5 G5 A5 B5 C5 D5 Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 4 meas., 2 times) Am *Am/F

We rock! We rock! We rock!

*Bass plays F.

Am Am/F

We rock! We rock!

Outro

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., till end)
Am

Ride out, _____ stand and shout, _____ car - ry on. _____

Gtr. 3

Am/F

9 7 7/9 7 9 10 7 (7)

Am Am/F

Sail on, — sing a song, — car - ry on. — 'Cause we

7 5 5/7 5 7 7/9 5 7 5 5 7 5 3 3 5 3 5 3 3 5 3 5

Am Am/F

rock! We rock!

*8va

1/2 P.H. P.H.

Pitch: E F#

*Refers to harmonics only.

5 5/7 7 7 5 7 7 5 (5) 8 5 8 5 8 5 8

Begin fade

Am

See how we rock!

**8va

grad. bend

P.H.

1/2 1

(8) 5 7 5 8 5 8 5 7 5 7 7 5 7 7 7 7 7 7

**As before

Am/F

We rock!

8va

P.H.

1

7 (7) 5 7 5 7 7 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 17

Am

Let's rock!

Am/F

We rock! We

Am

rock!

Am/F

We rock!

Am

Sail on.

Fade out

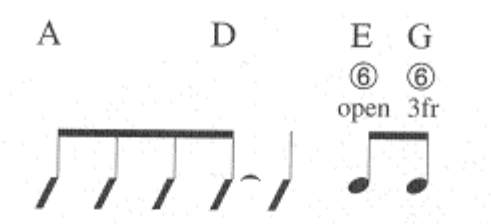
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

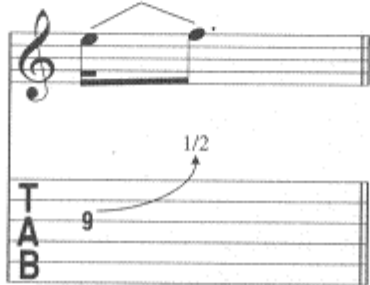
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

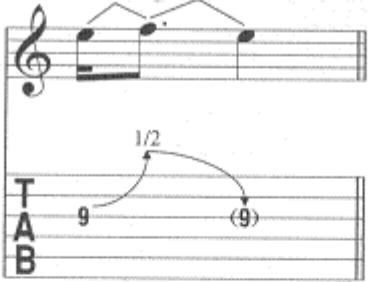
Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord


HALF-STEP BEND: Strike the note and bend up 1/2 step.



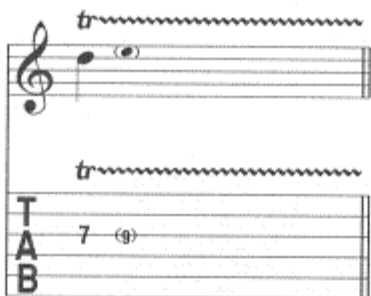
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



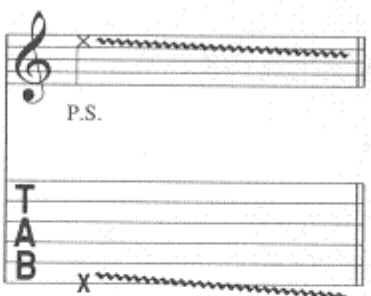
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.




TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



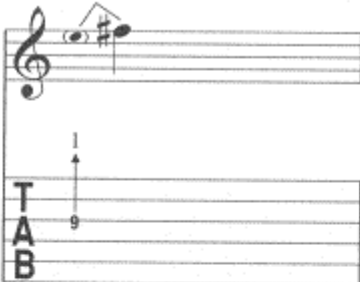
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



WHOLE-STEP BEND: Strike the note and bend up one step.



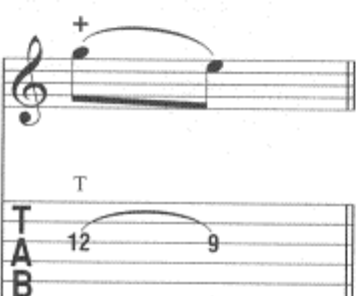
PRE-BEND: Bend the note as indicated, then strike it.



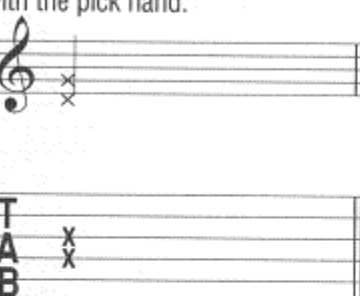
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



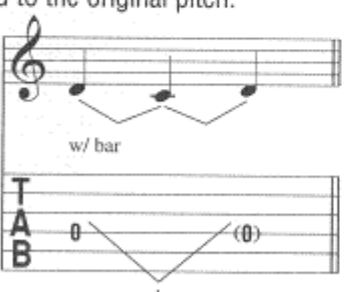
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



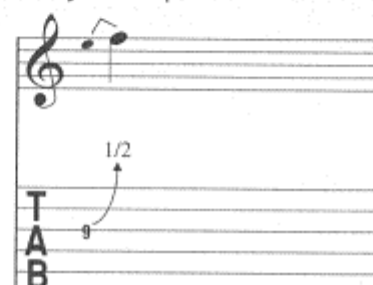
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



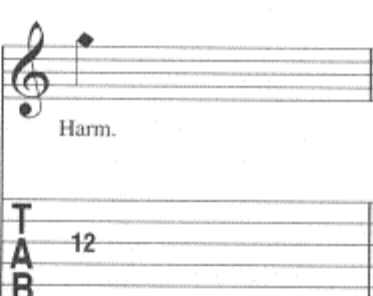
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



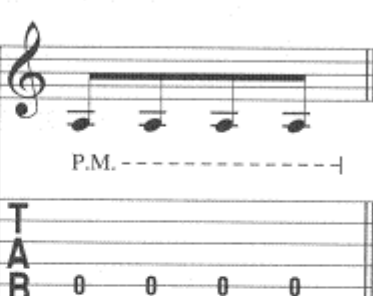
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



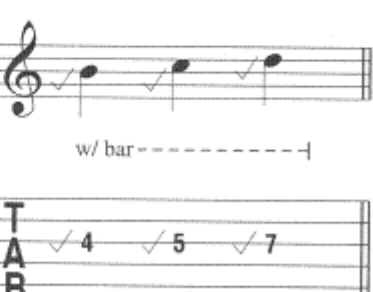
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



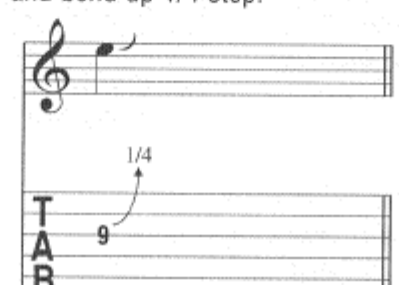
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



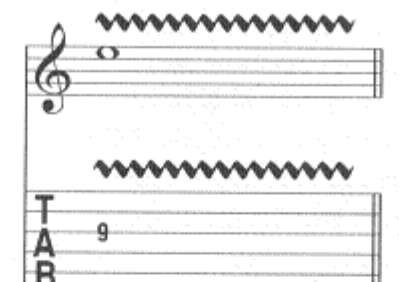
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



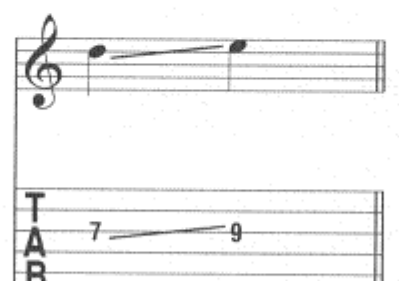
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



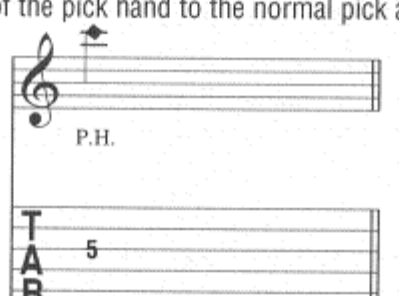
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



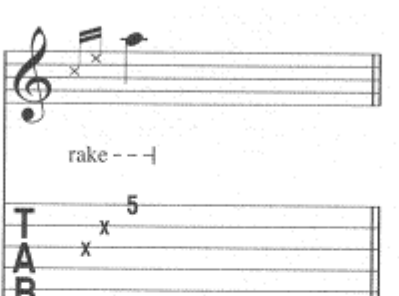
SHIFT SLIDE: Same as legato slide, except the second note is struck.



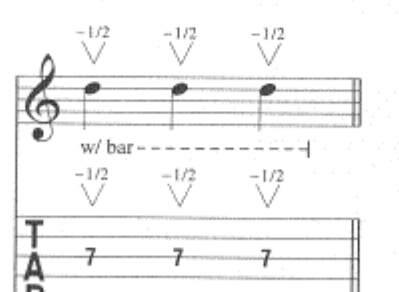
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



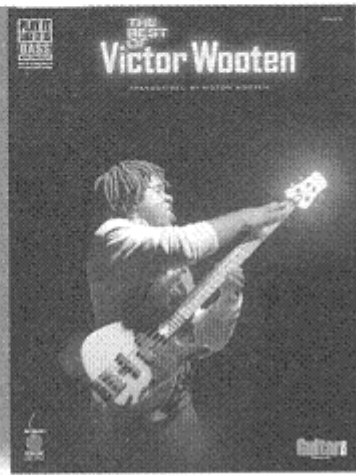
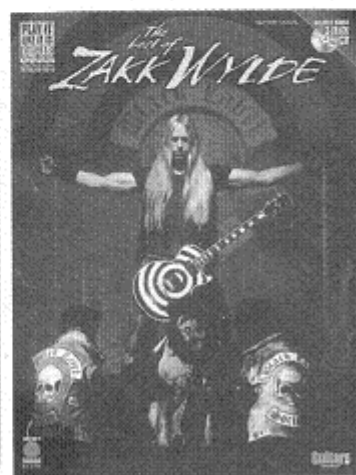
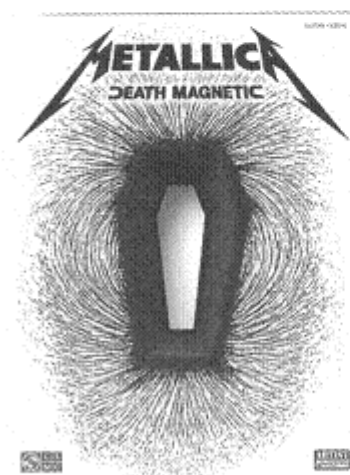
VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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